

# THE MUSICAL TIMES

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The A.R.C.O. Examination begins on January 14th. The subject for the Essay will be taken from "Beethoven and his Nine Symphonies," by Sir George Grove, C.B. (Novello & Co.).

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# The Musical Times.

SEPTEMBER 1, 1906.

## WAGNER'S MUSIC IN ENGLAND.

Richard Wagner had not passed out of his teens before his name appeared in an English journal devoted to music. This is contrary to common belief; but the fact remains that seventy-three years ago the Bayreuth master received favourable mention in the columns of the *Harmonicon* of May, 1833. Here is the extract:

LEIPZIG.

The principal novelties produced at the subscription concerts were, an overture by M. Hartknoch, of original construction and clever in point of instrumentation, and a symphony by Richard Wagner, scarcely twenty years of age, which was much and deservedly applauded.

The Gewandhaus concert at which the Wagner symphony (in C) was performed took place on January 10, 1833. The production of 'Rienzi'—at Dresden, October 20, 1842—was recorded in the *Musical World* of November 3, 1842, in these words:

DRESDEN. Oct. 24 [1842].

The hundredth representation of 'Der Freischütz' took place on the 13th, and proved a very interesting spectacle. The widow and children of the universally lamented Weber were present.

A new opera, by Wagner, entitled 'Rienzi,' was produced at the Royal Theatre on the 20th, with most complete success. Wagner, who is also author of the libretto, was called for at the end of each of the five acts, and received with enthusiastic plaudits. Madame Schroeder Devrient and Herr Tichatschek were very great in the principal solos, and the *mise en scène* surpassed all previous productions in this part of the world.

The event was also noticed in the *Musical Examiner* of November 12, 1842:

'*Rienzi*,' a grand opera in five acts, the words and music by Herr Richard Wagner, has been produced with immense success at the Court Theatre in Dresden. Madame Schroeder Devrient and Herr Tichatschek (both well known in London) sustained the principal parts.

Further extracts from English musical periodicals of that period—1842 and 1843—will speak for themselves:

DRESDEN. Nov. 20 [1842].

The new opera of Richard Wagner, entitled 'Cola Rienzi,' produced on the 20th of last month at the Royal Theatre, has been triumphantly successful. The poem is by the composer; and the work altogether is highly creditable to modern Germany. The getting up is on the most liberal scale, and in excellent taste; and nothing can exceed the splendid impersonation of the hero by Tichatschek, and Adrian by Schroeder Devrient; the enthusiasm of the audiences has been immense. (*Musical World*, December 15, 1842.)

DRESDEN. Dec. 12 [1842].

Wagner's 'Cola Rienzi' continues its brilliant success, the theatre being crowded nightly. The opera of 'The Flying Dutchman,' by the same composer, has been put into rehearsal, and will be performed, for the first time in this city, in the course of the present month. (*Musical World*, December 29, 1842.)

DRESDEN. Dec. 28 [1842].

Joseph Rastrelli, Music-director, died here on the 15th of November. He is much esteemed for his four Masses, for several successful Operas, and for his voluminous miscellaneous compositions. It is expected that Richard Wagner (*sic*), whose opera of 'Cola Rienzi' has excited so much sensation, will succeed him in his directorship. (*Musical World*, January 26, 1843.)

DRESDEN.—Wagner's 'Rienzi' is played twice a week to crowded houses. (*Musical Examiner*, March 11, 1843.)

The *Musical Examiner*, from which two extracts have been given, was a short-lived but entertaining journal edited by J. W. Davison, who had not then drawn his sword in the anti-Wagnerian crusade. Although no performances of Wagner's music were given in this country during the first half of the 19th century, the foregoing quotations are sufficient to show that, in a quiet, non-controversial way, the name of the composer thus early found its way into English musical journals.

The first public performance in England of a Wagner composition appears to have been by the Amateur Musical Society, April 10, 1854, at the Hanover Square Rooms, at a concert conducted by the late G. A. Osborne, of which, according to the *Musical World*, Henry Leslie selected the programme. The Wagner novelty, which formed the last piece in the first part of the concert, was entitled:

MARCH, *Tannhäuser* . . . . . Wagner.

That the March was very much diluted Wagner may be judged from the criticism passed thereupon by the *Musical World*, evidently from the pen of Mr. Davison, then editor of that journal:

The march of Herr Richard Wagner, the Mahomed of modern music, though eccentric, has some curious and striking points. It laboured under a great disadvantage, however. The original score and parts not being at hand, a new orchestral arrangement was made for the occasion; and this fact may possibly have militated to its disadvantage. We cannot say that it was entirely understood.

It would be interesting to know who made this 'new orchestral arrangement for the occasion.' Under the circumstances it is any wonder that 'it laboured under a great disadvantage,' and that it failed to be 'entirely understood'?

At the concert of the New Philharmonic Society of May 1, 1854, given at St. Martin's Hall and conducted by Dr. Henry Wylde, the overture to 'Tannhäuser' was first performed in England. The *Musical World* (J. W. D.)—which spoke favourably of Dr. Wylde's 'music to Paradise Lost,' performed at the concert—thus anathematised the Wagner novelty:

After all the talk that has been, at home and abroad, about Herr Richard Wagner's overture to *Tannhäuser*, we certainly were led to expect something better than we heard. It is enormously difficult to play, and taxed the powers of the magnificent band, under Herr Lindpainter's direction, to the utmost. With regard to the music, it is such queer stuff, that criticism would be thrown away upon it. We never listened to an overture at once so loud and empty. And Richard Wagner, according to Franz Liszt, is entrusted with no less important a mission than the regeneration of the musical art.



*The Times*—through the pen of J. W. D.—said: 'The almost impossible overture [*Tannhäuser*] would do very well for a pantomime or Easter piece. It is a weak parody of the worst compositions, not of M. Berlioz, but of his imitators. So much fuss about nothing, such a pompous and empty commonplace, has seldom been heard.' These extraordinary criticisms of one of the most popular orchestral compositions now in vogue typify those fusillades which, half a century ago and even later, bombarded the Wagnerian stronghold, with the result that 'the music of the future' has vanquished the criticisms of the past.

It was in the natural order of things that when Wagner conducted the Philharmonic concerts during the season of 1855, his music should have found a place in the programmes. In the course of the eight concerts the '*Tannhäuser*' overture was twice performed, the second time by royal 'command.' At the second concert—Hanover Square Rooms, March 26, 1855—'*Lohengrin*' made its first appearance in an English programme thus:

Selection from '*Lohengrin*, the Knight of the Grail'; Introduction, instrumental;  
Bridal Procession, Wedding Music and Epithalamium ... .. Wagner.

At that time analytical programmes were unknown at the Philharmonic concerts, only the words of the vocal pieces being printed. On this occasion, however, brief explanatory annotations, without music-type examples, were furnished to the '*Lohengrin*' excerpts; moreover, as Beethoven's Choral Symphony was also performed, an English translation of Wagner's 'analysis' (written at Dresden in 1846) increased the size of the programme to the unusual dimensions of twelve pages, presented gratis to the audience.

We must now change the venue to the Crystal Palace, where Sir August Manns conducted his first concert on October 20, 1855, and where, on April 26, 1856, a selection from '*Tannhäuser*' was performed under his direction. In this connection the veteran conductor has kindly supplied the following autobiographical information specially for this article. Sir August writes:

'The selection from *Tannhäuser* performed at the Crystal Palace on April 26, 1856, consisted of extracts *stealthily copied by me* from a printed full-score of the opera brought by a young Polish Count to Posen in 1848, where the Prussian infantry regiment No. 5, in the band of which I was at that time one of the first clarinets, had its garrison. These excerpts—of which a good many were in a sort of "short-hand-copy" of my own invention—comprised the beginning, ending, and some of the Venusberg music of the overture; *Tannhäuser's* pilgrimage; the festive tournament-march; Wolfram's "evening star" song; and other selections which caught my fancy. These sketches I did not utilise until the autumn of 1852, when I, as Herr von Roon's bandmaster of the 33rd regiment stationed at Cologne, had to attend the autumn manoeuvres with the regiment. I took my *Tannhäuser* sketches with me and filled up my

spare time arranging them for orchestra in the form of an ordinary "opera selection," retaining as much as possible of the composer's original orchestration. This "*Fantasia from Tannhäuser*"—as I christened it for my subsequent "Concerts à la Strauss" at Cologne and Amsterdam—became and remained one of my most popular pieces in my programmes, even at the Crystal Palace, from 1856 to the end of the daily concerts in May, 1900.'

'I conducted my first performance of the *Tannhäuser* overture from the actual score which I had copied at Posen in 1848, during the three days and nights in which the said full-score (printed) was in my temporary possession. It seems that I had fallen asleep on the third night and that something must have gone wrong with my tallow candle, as my MS. had caught fire and burned the right-hand corner rather conspicuously. This damaged MS. was—to my great regret—destroyed in the fire at the Crystal Palace in 1868: it was to me a cherished memento of my youthful Wagner-enthusiasm. I should add that the cause of my stealthy and urgent copying of the *Tannhäuser* overture was due to the fact that the young Polish Count very earnestly urged speed and secrecy, on account of his having left Dresden hurriedly, he being under the impression that his participation in the revolutionary movement had stamped him as an active political suspect: this revolutionary movement, at that time agitating the whole of the Continent, shortly afterwards compelled Richard Wagner to fly for his life to Switzerland.'

'My daily programmes from the very beginning (in 1855) included the Overture and the Battle-hymn from *Rienzi*, arranged by myself for a military band; but with the sole exception of the *Tannhäuser* selection and overture, my early Wagner sympathies met with so little encouragement that works like the *Meistersinger* overture had to be avoided.'

The concert to which Sir August Manns refers at the beginning of his interesting Wagneriana does not seem to have been noticed in the newspapers of the day—in fact it does not seem to have been considered worthy of being called a *concert*, judging from the following advertisement in the *Morning Post* of April 26, 1856, although the musical menu was one not to be despised. Here is the advertisement:

#### CRYSTAL PALACE SATURDAY CONCERTS.

In consequence of the numerous works now in progress for the ensuing season, the usual concert cannot be given this day, but the following selection of music will be performed by the Company's Band, commencing at 3 o'clock: Marche 'Hongroise,' *Berlioz*; Overture 'Olympia,' *Spontini*; 'Benediction des Poignards,' *Meyerbeer*; Waltz 'Guirlande,' *Strauss*; Overture 'La Gazza Ladra,' *Rossini*; Selection from the Opera '*Tannhäuser*,' *Wagner*; 'Invitation to the Waltz,' *Weber* and *Berlioz*; Mazurka 'Des Polen Traum,' *A. Manns*; Allegretto and Finale, Symphony 8, *Beethoven*; Overture 'Athalie,' *Mendelssohn*.

The overture to '*Rienzi*' was first performed (in England) at the Philharmonic concert of June 12, 1865, conducted by Sterndale Bennett, who had

previously (May 4, 1863) conducted the 'March from the opera of *Tannhäuser*.' We must, however, return to the Crystal Palace—the scene of so many 'first performances in England'—for our next contribution to this Wagnerian survey. The programme-book of the Saturday concert on October 10, 1868, opened with the following quotation, which tells its own tale:

MARCH (*Meistersinger*) .. .. . Wagner.  
(*First time.*)

This is the first piece of music from Wagner's new opera of '*Die Meistersinger von Nürnberg*,' that has reached this country. It is not perhaps strictly speaking a march, but is intended to accompany a procession of the 'Mastersingers,' their disciples and others, through the market-place to the stage on which they are to declaim their poems. It occurs in the 'Fifth Scene'—near the close of the opera. It is a bold and spirited piece of music, but Wagner's genius is so essentially dramatic that even a march by him can hardly make its full effect away from the scene to which it belongs.

Concerning the reception accorded to the '*Meistersinger March*,' Sir August Manns says: 'I only remember that it disappointed everybody.' At the Philharmonic concert of April 25, 1870, the *Preislied* from '*Die Meistersinger*' was sung for the first time here. It seems strange, indeed almost incomprehensible, that so beautiful an example of Wagner's genius should have met with an unfavourable reception, even in the columns of THE MUSICAL TIMES! As we have quoted the onslaughts of Mr. Davison, it is only fair to mete out the same treatment to this journal; if nothing else, it may serve as a warning to critics. We read—in the issue of June, 1870, p. 491:

If the '*Preislied*,' sung by Dr. Gunz, be really a favourable specimen of Wagner's '*Die Meistersinger*,' we trust that our duty will not compel us to hear the rest of the Opera, for assuredly our pleasure will not prompt us to hazard such an experiment.

No complete opera of Wagner's was performed in England until the representation of '*The Flying Dutchman*' at Drury Lane Theatre on July 23, 1870. The work was given in Italian ('*L'Olandese Dannato*') under the conductorship of the late Signor Arditi, and the cast included Mlle. Ilma di Murska (Senta), Signor Foli (Daland), and Mr. Santley (the Dutchman). The *Musical World* reported that 'the house was not very full,' and added, 'In revenge, however, the audience was uproarious from first to last.' THE MUSICAL TIMES said: 'That every one of the audience felt under the influence of a man who had struck out an original path for himself, and had power enough to make others accompany him, was apparent by the deep interest with which every note was listened to, and the enthusiastic applause with which the various pieces were received.'

Two marches must now claim our attention—(i.) the '*Kaisermarsch*,' performed at the Crystal Palace concert of April 29, 1871—conducted by Mr. Wedemeyer, assistant-conductor of the band, in the absence, through illness, of Mr. Manns—and (ii.) the '*Huldigungsmarsch*,' played at the concert given by Mr. Walter Bache, St. James's Hall, February 28, 1873, and conducted by the

concert-giver. It should be noted that the '*Kaisermarsch*' was performed at the Crystal Palace only a fortnight after its production at Berlin, on April 14, 1871.

The seventies of the last century witnessed a Wagnerian warfare that waged fierce and long. Wagnerians and anti-Wagnerians girded on their stoutest armour, and having sharpened their swords they came forth in battle array to settle the question 'To be or not to be?' Much ink and paper were used (and wasted) by the party who attacked 'the music of the future' and the man who created it. '*Not to be*,' shouted they in strident tones, while those enthusiasts who acted upon the defence not only had no thought of capitulating, but took full tactical advantage in performing the master's music.

Foremost among the small number of Wagner disciples at that time and in this country was the late Edward Dannreuther, a distinguished man whose memory will long be revered by those who were fortunate enough to enjoy his friendship. An interesting contribution to the Wagner propaganda in England is furnished by the following extract from the biographical sketch of Mr. Dannreuther which appeared in THE MUSICAL TIMES of October, 1898:

#### THE WORKING MEN'S SOCIETY.

Mr. A. J. Hopkins kindly supplies an interesting side-light by the loan of a little memorandum book recording the operations of 'The Working Men's Society.' The members forming this Society were Karl Klindworth, Edward Dannreuther, Frits Hartvigson, Walter Bache, and Alfred Hopkins, the last-named being a non-performing member, but by no means a disinterested listener. The weekly meetings, held at the houses or lodgings of the members in turn, began on July 27, 1867, and lasted for two years. At these gatherings much of Liszt's pianoforte music, in addition to Chopin, the later sonatas of Beethoven and Schumann, was played by the members, who freely criticised each other, except in the case of Klindworth; he, being so much the senior of the other enthusiasts, was looked upon as the mentor of the party. 'Arrangements' were by no means tabooed, as witness the first programme of the Working Men's Society as recorded in Mr. Hopkins's little red book:

July 27, 1867.

At Klindworth's, 74, Cambridge Street, Pimlico.  
K. and D. Beethoven's 9th symphony, for 2 pianos, arranged by Liszt. First three movements.  
K. and D. f. 'Fête chez Capulet' (Romeo and Juliet), Berlioz.  
H. and B. l. Arranged for 2 pianos, 8 hands, by Klindworth.  
H. Rubinstein's 4th concerto in D minor, accompanied by B. (Rubinstein played this concerto at Hartvigson's, June 22, 1867.)  
\*.\* Abbreviations: K. = Klindworth. D. = Dannreuther.  
H. = Hartvigson. B. = Bache.

But of special interest is the record that, beginning on January 18, 1868, Wagner's '*Das Rheingold*' was played by Karl Klindworth week by week, except once, when Dannreuther was in Dublin. Later on, March 20, Klindworth treated '*Die Walküre*' in a similar manner; and in the following year, when Klindworth had gone to Moscow, Dannreuther played through '*Tristan*.' Thus we get this interesting historical fact: that the earliest performances in England of two sections of Wagner's '*Ring*' took place, without orchestra, vocalists, or scenery, at the residences of Messrs. Klindworth & Co.

The Wagner Society (London), initiated by and kept going with the whole-hearted enthusiasm of Edward Dannreuther, gave its first concert at the Hanover Square Rooms on February 19, 1873, with so much success that it was repeated at

St. James's Hall on March 6 following. The programme included the Overture and the Introduction to the Third Act of 'Die Meistersinger,' both performed on this occasion, so far as we can discover, for the first time in England; and at the concert of November 14, 1873, the 'Meeting of the Meistersingers' (Act 1) was played, all under the inspiring conductorship of Dannreuther. To the year 1873 also belongs a little known concert performance of 'Lohengrin.' This was given by the New Philharmonic Society, conductor Dr. Wylde, at St. James's Hall, on June 7 (public rehearsal) and June 11 (performance). The *Musical Standard* thus criticised the performance:

As we fully expected, the opera as a whole is felt to be heavy. Professor Ella has picked out the plums, after the fashion of 'little Jack Horner,' and left the 'stick-jaw' for Dr. Wylde to masticate and digest as best he may.

And the notice concluded thus:

The orchestra and chorus were most efficient, and Dr. Wylde has rendered a real service to art by producing a great work. The opera is sung in Italian, an English version, by Mr. Oxenford, being printed in parallel columns. The reason for this lingual travesty we cannot give; but we do not like it.

Among the soloists who took part in this non-stage performance of 'Lohengrin' was Mr. Maybrick, who impersonated Count Frederick, but who has since won his laurels in another rôle.

At the Crystal Palace, on October 10, 1874, the 'Faust Overture' obtained its first hearing in England, conducted by Sir (then Mr.) August Manns. 'G'—i.e., Sir George Grove—after referring to Hans von Bülow's pamphlet 'Ueber Richard Wagner's Faust-Overture,' concludes his analysis of the Overture thus:

The Introductions to Cherubini's overtures, however, with which Dr. von Bülow compares it, are hardly fit subjects of comparison, their aim being so much less serious, and their whole character and sentiment more restricted and subdued. It would have been more to the point if he had mentioned the opening of Beethoven's 'Leonora' Nos. 2 and 3, of Schumann's 'Genoveva and Manfred,' or of Mendelssohn's 'Scotch' Symphony. How far Wagner's Overture can maintain its equality with those great works, it will be for a thoughtful audience to decide. It is at any rate a work of remarkable interest and significance, and must shortly make its way into English concert rooms.

Wagner's opera 'Lohengrin' had to wait twenty-five years before it received its stage representation in this country. Produced at Weimar, under Liszt's direction, August 28, 1850, it was first performed here, in Italian, at Covent Garden Theatre on May 8, 1875, conducted by Signor Vianesi. Madame Albani proved to be an ideal Elsa, and among the huge and spell-bound audience on that occasion were our present King and Queen, then Prince and Princess of Wales. In the course of a long and not unfavourable notice of the performance, *The Times* (J. W. D.) said:

... this singularly interesting drama, in feeling so truly poetical, in simplicity of design, in purity of conception and logical symmetry of form, so beautiful that, from a certain point of view, it seems almost

incredible that Wagner the poet should also be Wagner the composer. Whatever may be said, and from whatever point of view, about the music of Wagner, and the theory upon which he constructs it, as a necessary element of the drama, to deny his high poetical tendency, even in the musical treatment of the subjects he appropriates—would be absurd. We may question the soundness of his theories; we have often questioned it, and see no reason, even while acknowledging the genuine beauties that save *Lohengrin* and *Tannhäuser* (whatever may be urged against *Tristan und Isolde*, and the Trilogy, hovering in the distance) from the charge of unceasing monotony, why we should not question it again.\* But what cannot fail to enlist sympathy is an earnestness which carries him, with more or less artistic self-contentment, through every task he sets himself. No libretto manufacturer would be satisfied with Wagner, and with no libretto manufacturer would Wagner feel satisfied. For this reason he makes his poems for himself, and in their way these poems are unexampled. The style in which they are made to submit to the exigencies of music will, however, always be discussed.

The year 1876 was a memorable one in the life of Wagner, in that 'Der Ring des Nibelungen' reached its full fruition by the performances of the Trilogy during the month of August at Bayreuth. This great event furnished English writers with abundant material for their views on the art creed of Wagner as exemplified in his wonderful creation. Although Wagnerian interest was chiefly centred in the little Bavarian town which the master had made his own, the year was not barren of first performances in England. On May 6 (1876), at Covent Garden Theatre, 'Tannhäuser' received its first representation here. Like unto 'Lohengrin,' performed in the previous year, the opera was sung in the Italian language, Signor Vianesi conducted, and 'the Elizabeth of Mlle. Albani was in every way equal to her Elsa.' The Centennial March composed for the opening of the Philadelphia Exhibition is said to have been first performed here in the summer of 1876 at the Alexandra Palace, conducted by the late H. Weist Hill; but the exact date cannot at present be ascertained. At the Birmingham Festival—September 1, 1876—'The Holy Supper of the Apostles' (*Das Liebesmahl der Apostel*) was sung under the direction of Sir Michael Costa. On October 4 the Funeral March from 'Götterdämmerung' found a place in the programme of the Promenade Concerts at Covent Garden Theatre, conducted by Signor Arditi, and performed 'by the full orchestra and band of the Coldstream Guards.' It was encored and repeated. The *Musical World* said:

The theatre was crammed, and the audience enthusiastic. Wagner, whose march was played three nights in succession, is assuredly now on his trial among us. His prospects look fair enough.

Mention must be made of a performance of the 'Flying Dutchman,' sung to an English text, given by the Carl Rosa Opera Company at the Lyceum Theatre on October 6, 1876, conducted by Carl Rosa.

At St. James's Hall, on March 16, 1877, an orchestral concert was given in aid of the

\* The last seven words of this sentence do not appear in the original (*Times*) notice, but were added to the reprint of it in the *Musical World*.

Royal Normal College and Academy of Music for the Blind (Norwood), on which occasion the last piece in the programme was stated thus :

*Der Ritt der Walküren* ... .. *Wagner.*

(As specially arranged for concert purposes.)

(First performance in London.)

Sir August Manns, who conducted this concert, says that the above well-known piece may have been previously played, perhaps by way of a public rehearsal, at the Crystal Palace; but as, unfortunately, the daily programmes have been destroyed, it is impossible to confirm this.

In the year 1877 Wagner paid his third and last visit to England in order to conduct the Wagner festival held at the Royal Albert Hall. Six concerts were given—on May 7, 9, 12, 14, 16, and 19—the composer being greatly assisted in the conductorship by Hans Richter, his first visit to England. As a matter of fact, although Wagner was announced as conductor of the festival, the actual duties of directing the orchestra were discharged by his valued friend, Hans Richter, to whom the master wrote: 'For the accomplishment of my London scheme, you are indispensably necessary to me; yes, without your help I really could not think of undertaking these concerts.' In addition to compositions that

had been previously performed in England, the programmes included excerpts from 'Rienzi,' 'Die Meistersinger,' 'Tristan' and the 'Ring' trilogy. During his sojourn in London, Wagner was the guest of Mr. Edward Dannreuther at his house, 12, Orme Square, Bayswater, which caused *Punch*, in an article signed 'Hooky Walkyre,' to say :

*Orme ! Orme ! Orme ! sweet Orme !*

Ho ! Mynheer von Wagner, there's no place like Orme !

The opera 'Rienzi' obtained its first representation in this country in an English version of the text made by John P. Jackson, when it was performed by the Carl Rosa Opera Company at Her Majesty's Theatre, January 27, 1879. Carl Rosa conducted, and the cast included the late Georgina Burns and Joseph Maas. Later in the year the 'Siegfried Idyll' received its first performance here at the hands of Sir August Manns, at the Crystal Palace Saturday Concert of May 3, 1879.

We may now pass on to the memorable year 1882, which saw the first stage representations in England of 'Der Ring des Nibelungen' (under Anton Seidl), and 'Die Meistersinger' and 'Tristan und Isolde' (under Hans Richter). It may be convenient for reference if we give the opera representations—except 'Parsifal,' which has not yet been seen on the stage here—in tabulated form :

Opera.	Date of performance.	Place.	Conductor.
<i>Der fliegende Holländer</i> (in Italian)	July 23, 1870	Drury Lane Theatre	Arditi.
<i>Lohengrin</i> (in Italian)	May 8, 1875	Covent Garden Theatre	Vianesi.
<i>Tannhäuser</i> (in Italian)	May 6, 1876	Do.	Do.
<i>Rienzi</i> (in English)	January 27, 1879	Her Majesty's Theatre	Carl Rosa.
<i>Der Ring des Nibelungen</i> <i>Das Rheingold</i> <i>Die Walküre</i> <i>Siegfried</i> <i>Götterdämmerung</i> (in German)	May 5, " 6, " 8, " 9, 1882	Do.	Anton Seidl.
<i>Die Meistersinger</i> (in German)	May 30, 1882	Drury Lane Theatre	Hans Richter.
<i>Tristan und Isolde</i> (in German)	June 20, 1882	Do.	Do.

The Prelude to 'Parsifal' was played at the Crystal Palace Saturday Concert of October 28, 1882 (conducted by Sir August Manns), and concert performances of the opera were given by the Royal Choral Society, at the Royal Albert Hall, on November 10 and 15, 1884, conducted by the late Sir Joseph Barnby. On February 15, 1887, at one of his London Symphony Concerts at St. James's Hall, Mr. Henschel conducted the 'first public performance in accordance with the MS. score' of 'Träume' (Dreams), a study for orchestra to 'Tristan und Isolde'; and on November 29 in the same year (1887), under the same auspices and at the same place, Mr. Henschel brought to a first hearing in England Wagner's early Symphony in C. The duet from the opera 'Die Feen' was sung by

Mr. and Mrs. Henschel at their vocal recital at St. James's Hall on February 15, 1889, and four days later Mr. Henschel conducted the overture to 'Die Feen' at one of the London Symphony Concerts, also held at St. James's Hall. Finally—although no attempt has been made to exhaust the subject—Wagner's Pianoforte sonata in E flat was performed by Sir Charles Hallé on May 24, 1889, at one of his Chamber Concerts given at St. James's Hall.

The portrait of Wagner which forms one of the extra supplements to our present issue is reproduced, by special permission, from a photograph taken by Messrs. Elliott & Fry in 1877, during the last visit of Wagner to England, at the age of sixty-four.

F. G. E.





THE CHURCH FROM THE EAST END.

(Photograph by Mr. Chester Vaughan, Acton.)

### THE ABBEY CHURCH OF WALTHAM HOLY CROSS.

*Once more the gate behind me falls,  
Once more before my face  
I see the moulder'd Abbey-walls,  
That stand within the chace.*

TENNYSON.

In the time of King Canute there lived a smith at Montacute who dreamed that he was bidden to take the parish priest and some neighbours to dig on the summit of the adjoining hill. The fruit of their labours was the discovery of a flint cross. Earl Tovi at once harnessed twelve red oxen and twelve white cows to a cart, in order to convey the relic to a fitting home. The beasts would not move, till the priest hit upon the expedient of calling out the names of various estates, and, on the mention of Waltham, they fortunately began their journey. Earl Tovi was steward of the household, and had his weald-ham or country house in the woodlands here beside the river Lea; hence the name of Waltham and Holy Cross, its affix.

So the story goes. Let us look a little further into the origin and history of a fine Norman church situated thirteen miles from London and

close to that river from whose banks Izaak Walton was wont to pursue his favourite pastime.

Upon his recovery from an attack of paralysis, King Harold II. (then Earl) visited the manor of Waltham and, on the site of a church built by Tovi, he erected the noble building which is now known as Waltham Abbey Church. With Edward the Confessor, the Founder was present at the consecration of the sacred edifice on Holy Cross day, May 3, 1060. Six years afterwards, at the memorable battle of Hastings, Harold met his death: his body was ultimately interred within the stately edifice he had caused to be built. The place of sepulture is, however, unknown: but there is preserved in the church a piece of ironstone which is traditionally believed to be part of Harold's tomb. This relic is about sixteen inches long, and ten inches broad at its widest part, and upon it is carved a curious representation of a warrior's face, underneath which is the name 'Harold,' cut in modern letters. Harold's foundation was collegiate, not monastic; but in 1177 Henry II. transformed the minster into a monastery, or abbey, with prior, abbot and Augustinian monks, and it had the distinction of being one of the richest and most powerful monasteries in the kingdom, which is saying a great deal. Like his grandfather, King Henry III. showed his love for Waltham. He



advanced the abbot to the dignity of a Lord of Parliament, and further swelled the coffers of the Abbey by granting the monks the privilege of holding in the town two annual fairs and a weekly market; these commercial institutions flourish to this day, though not under ecclesiastical auspices.

We may now pass on to the time of the Reformation, which is said to have had its inception at Waltham, and curiously enough in a house in the Romeland! In the year 1528 Henry VIII. visited Waltham, at which time Cranmer, then a Cambridge Doctor of Divinity, was tutor to the sons of a Mr. Cressy who lived in the Romeland, now a market square and used as the Cattle Market. On that occasion Mr. Cressy entertained Fox and Gardiner, the famous statesmen of that reign, and Cranmer. At supper the Cambridge D.D. sounded the note of the Reformation under the shadow of the venerable Abbey.

Twelve years later (in March, 1540), by order of Thomas Cromwell, vicar-general, the monastery was dissolved, after having existed for 363 years. The endowments—realizing an annual income of £1,000, *i.e.*, £10,000 to £12,000 according to the present value of money—were diverted to other uses, whereby the original idea of the king to found at Waltham a cathedral for Essex, and to place Waltham at the head of the proposed new bishoprics, was not carried out. Within the age-crowned walls of the nave—the present church—divine worship has been uninterruptedly celebrated for the long period of 846 years.

In addition to the historical incidents already mentioned it should be remembered that in 1290

the body of Queen Eleanor rested at Waltham Abbey on its way for interment in Westminster Abbey, and that in 1307, for seventeen weeks, the Abbey sheltered the body of her husband, King Edward I., prior to its removal to Westminster. At Waltham, Bishop Joseph Hall, a former incumbent, preached his famous sermons which gained for him the title of 'The English Chrysostom,' and another 17th century incumbent was Thomas Fuller, an eminent divine and historian. John Foxe, the martyrologist, formerly resided at Waltham, where he is said to have partly written his famous book; and in addition to Izaak Walton already mentioned, the literary associations of the place are enriched by the fact that at one time Tennyson resided in the parish, at Beech Hill Park, where, about the year 1837, he wrote his poem 'The talking oak'—of which the opening stanza is given at the beginning of this article—'the moulder'd Abbey-walls' being those of Waltham. In this connection the poet's 'Harold' will be called to mind, and it is said that the thrilling stanzas in Tennyson's masterpiece *In Memoriam*, beginning 'Ring out, wild bells, to the wild sky,' were inspired by the sound of the Abbey Church bells as they greeted the dawn of the New Year.

From an architectural, no less than from an ecclesiastical point of view, Waltham Abbey has undergone great changes during its existence of 846 years. The sacred edifice was formerly double or treble its present length by reason of the choir forming its east end. At the dissolution of the monastery the choir was demolished, as was also a central tower which separated the choir from the nave. Between 1556



THE OLD ABBEY GATEWAY.  
(Photograph by Mr. Chester Vaughan, Acton.)

and 1558 a new tower, the present erection, was built at the west end of the nave—that portion of the building which has always been used as a parish church—with the result that the original west front was deprived of its architectural features. Two years ago this massive west tower was successfully restored, whereby its uppermost stage has been strengthened and greatly improved in appearance. The lady chapel, erected in the 13th or 14th century—the exact date is not known—is on the *south* side of the church, not at the east end, where it is usually found. After having served the purposes of a schoolroom for many years, the lady chapel was restored in 1876. On removing the bricks from the windows fragments of the former elegant tracery were found, and on taking down the plaster from the east wall, remains of an ancient fresco representing the Last Judgment were discovered.

The interior of the building may be judged from the photograph on the opposite page. Should the visitor remark that the magnificent pillars are like those of Durham Cathedral, the genial vicar will reply, 'Yes, but Durham copied from us!' The easternmost pillars on the north and south sides of the church show the spiral ornament, while two other piers are enriched with the chevron or zig-zag embellishment, as in the northern cathedral. The Rev. J. H. Stamp, in his interesting and informing lectures on the Abbey, says:

The nave consists of seven bays on each side, the mystic number signifying completeness. The clear space of the bays measures 10 feet 3 inches. There are three tiers of arches—nave or arcade, triforium, and clerestory, the three forming one composition—an evident allusion to the doctrine of the Holy Trinity proclaimed by the Apostles, for ancient architects, who were frequently monks, worked out their theological tenets even in the materials which they handled, thus preaching sermons in stones.

Fourteen arches exist in this second stage [triforium], nine being Norman and five Gothic or pointed. The five arches were altered by the architect first engaged by Abbot Reginald at the end of the 13th century, who also most foolishly cut away four of the nave arches, so that there are now only ten in the lower stage (called the arcade) instead of fourteen. In the upper stage or clerestory, sixteen smaller arches rest on twenty-four pillars, nine being Norman and seven pointed.

In 1859-60 the church underwent a complete restoration at a cost of £5,000, under the architectural supervision of the late William Burges. The floor of the church was reduced to its original level; the pillars and walls denuded of their plaster; the Norman windows restored and filled with stained glass; two hideous galleries were removed; and the high-backed pews were replaced by low oak seats. On each side of the Communion Table, and painted on a groundwork of blue, were two curious effigies of Moses and Aaron. Moses was represented as holding a staff, and Aaron in the act of swinging a censer which had a close resemblance to a pepper-box. These two patriarchs and an escutcheon of Charles II.—painted on a large square board at a cost of £24 in 1662—disappeared at the restoration of the

Abbey. In regard to other changes then made at the east end, further quotation may be made from Mr. Stamp:

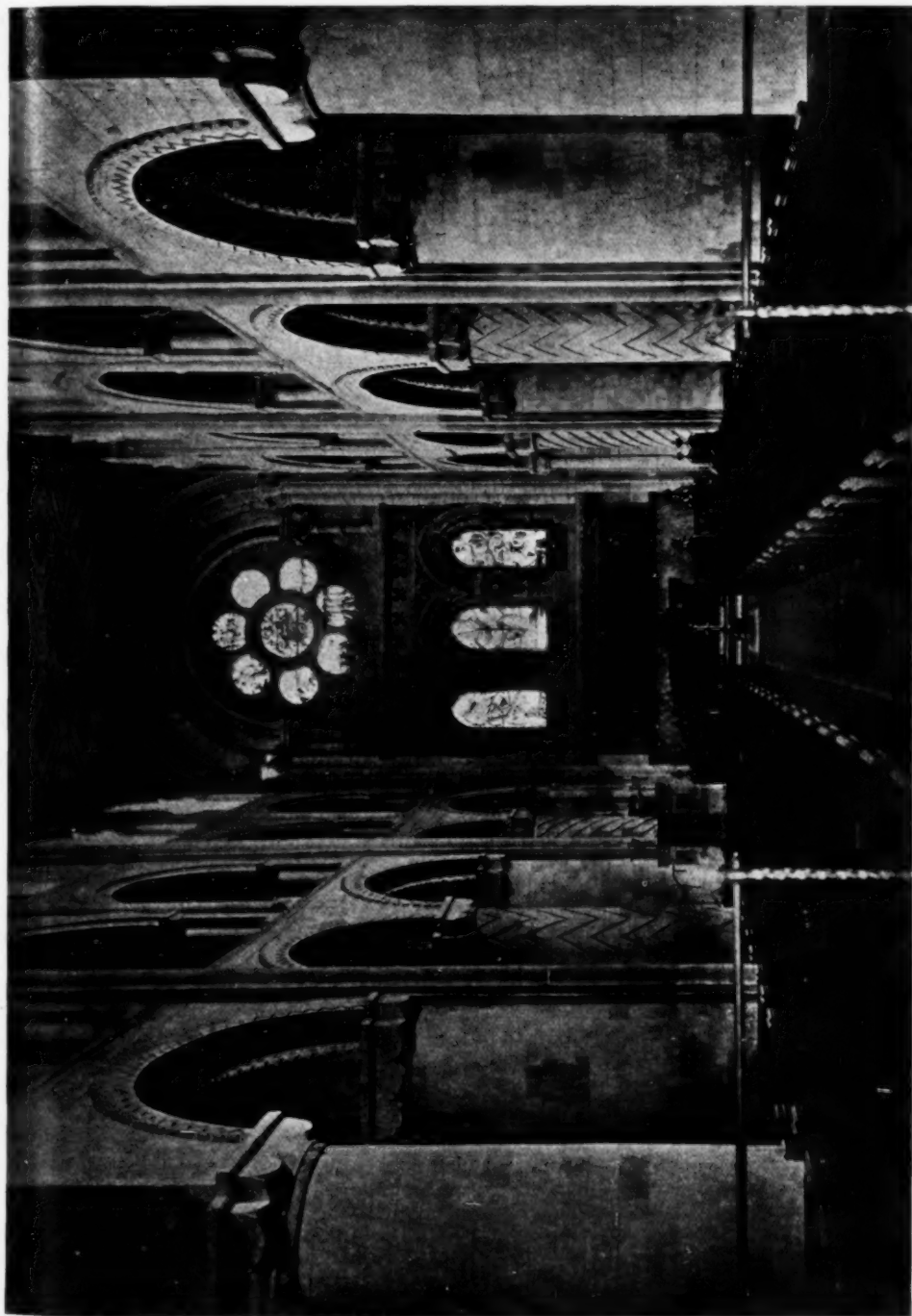
The rough stonework and small window which had been placed under the grand tower arch at the east end were displaced by the present magnificent structure. The rose window depicting the work of Creation, and the Jesse window with three lights, representing patriarchs, kings and prophets, were inserted under the arch. The cartoons for the windows were designed by the famous artist the late Sir Edward Burne-Jones.

It is of special interest to mention that, at the same time (1860), the flat ceiling was painted, after the manner of Peterborough Cathedral, by Sir Edward J. Poynter, Bart., P.R.A., then a rising young artist of twenty-four.

Of the antiquities not previously referred to, mention should be made of the old carved post, dated 1598, which served the double purpose of whipping-post and stocks, and also the pillory. These punishment relics have found a place on the wall of the tower, after having for many years done their duty in the Market Place. The registers date back to 1563; in the churchyard is a quaint old lych-gate and a venerable elm tree measuring twenty-two feet round its base, which, despite its great age of five or six hundred years, still provides 'a shadow from the heat' to those who sit under its branches. And then we must not forget to draw attention to the old Abbey gateway (photograph on p. 595), *temp.* 1370, which formerly led to the conventual buildings: the armorial bearings of Edward III. may still be discerned on the label of the spring of the great arch on the south side. Inside the church, on the south of the altar, is the monument to Sir Edward Denny (died 1600), who was attached to the court of Queen Elizabeth, one of whose maids of honour he married. His remains were interred in the chancel and his widow erected the fine marble monument shown in the photograph on p. 600. The valiant knight—he fought Queen Elizabeth's battles with Sir Philip Sidney and the poet Spenser as his comrades in arms—is represented, armour clad, lying on his left side, while the recumbent effigy of Lady Denny, who survived her spouse for nearly half a century, is seen below. The six boys and four girls, on the lower part of the monument, are the ten little Dennys saying their prayers.

The reader may be disposed to ask: Are there any musical interests associated with the Abbey Church of Waltham Holy Cross? To this natural interrogation the reply is an emphatic 'Yes,' and one that needs no apology; not that the Abbey can in this respect claim rank with cathedrals and other 'quires and places where they sing,' but by reason of a former organist. But first a few words about the organs. In the 'Inventory of Church Goods, A.D. 1540'—that is at the dissolution of the monastery—we find the following items:

OUR LADY CHAPPELL.—A Table of ymagery of  
the xij apostells . . . . . xs.  
A lytell payre of organes . . . . . xxs.  
IN THE QUYRE.—A greate large payre of Organes  
above, on the northe of the Quayre, a lesser  
payre beneath.



*Photograph by*

**The Abbey Church of Waltham Holy Cross.**

*[Mrs. Chester Vaughan, Acton.]*

It would be very interesting to possess the specifications of these *three* instruments, especially the 'greate large payre of Organes in the Quyre.' The above entries only refer to the organs belonging to the monastic part—the choir—of the church; but it is interesting to know that early in the 17th century the parishioners of Waltham Abbey sold to the churchwardens of Cheshunt an old organ. This instrument, said to have been constructed by the monks of Waltham, is still preserved at Cheshunt Great House in the neighbouring parish. For nearly a hundred years the church appears to have been without an organ, during which time the services were doubtless accompanied by divers instruments—violin, flute, hautboy, clarinet, bass viol, &c.—the players of which, in consort with enthusiastic singers, made 'a joyful noise unto the Lord.' In the year 1819, one Thomas Leverton presented an organ to the Abbey Church. This instrument, built by Messrs. Flight & Robson and

and the pedal organ adding the requisite dignity to the instrument.

GREAT (8 stops).			Feet.	1 oct.
Open diapason (large, forming chancel front)	..	8	Harmonic flute	.. 4
Open diapason (small)	..	8	Fifteenth	.. 2
Wald flute	..	8	Mixture (3 ranks)	.. 8
Principal	..	4	Trumpet	.. 8
SWELL (14 stops).				
Double diapason	..	16	Fifteenth	.. 2
Open diapason	..	8	Mixture (3 and 4 ranks)	.. 8
Gamba (lieblich bass)	..	8	Contra fagotto	.. 16
Vox angelica (tenor C)	..	8	Horn	.. 8
Stopped diapason	..	8	Oboe	.. 8
Principal	..	4	Orchestral oboe	.. 8
Flute	..	4	Vox humana	.. 8
CHOIR (6 stops).				
Salicional (tenor C, grooved bass)	..	8	Flute	.. 4
Dulciana (lieblich bass)	..	8	Piccolo	.. 2
Lieblich gedact	..	8	Clarinet	.. 8
PEDAL (4 stops).				
Open diapason	..	16	Quint	.. 10½
Bourdon	..	16	Principal (forming west front)	8

Manual compass, CC to A = 58 notes: Pedal compass, CCC to F = 30 notes.

#### COUPLERS, &c.

Swell to great.	Swell to pedal.
Swell to choir.	Great to pedal.
Choir to great, unison.	Choir to pedal.
Choir sub-octave to great.	Tremulant to swell.

Three composition pedals to great organ.  
Three composition pedals to swell organ.



THOMAS TALLIS (1510?-1585).

ORGANIST OF WALTHAM ABBEY.

(From Mr. Myles B. Foster's 'Authenticks and Anthem Composers'.)

placed in a high gallery at the west end of the building, contained seven stops: open diapason, stopped diapason, principal, fifteenth, sesquialtera and cornet. The absence of pedals may or may not have been compensated in a barrel attachment—'one of the finest of barrels,' according to a local enthusiast—which could play eight tunes. Enlarged and reconstructed by J. W. Walker in 1860, the instrument was removed in 1879 to its present position at the north-east corner of the chancel.

In 1893, the organ, which had been left unfinished, was completed by Messrs. J. W. Walker & Sons, according to the original specification as given below. And here mention must be made of the fine churchlike tone of this organ, the diapasons being of the right quality, rich and devotional,

The organistship of Waltham Abbey was formerly held by a no less eminent musician than Thomas Tallis, or Tallys, as he signed his name. This interesting fact, unknown to Burney and Hawkins, was discovered about thirty years ago by the late Mr. W. Winters, the historian and antiquary of Waltham, in a document preserved at the Public Record Office. This document, one of those connected with the dissolution of the monastery in 1540, is headed 'Wages and Rewards,' and contains a list of payments to those who were then and there displaced. The fourth name on the list is:

THOMAS TALLYS - - - - - xxs. xxs.

The payment of xxs. for wages was more than the other gifted men connected with the Abbey received, except the priest, and the 'reward' (compensation for loss of office) was equally liberal. In what year Tallis became organist of Waltham Abbey is not known, but he certainly held the post in 1540. It may well be surmised that Henry VIII., a frequent visitor to Waltham, became acquainted with the skilled musicianship of Tallis, and that when his services were no longer required at the Abbey the King appointed him a Gentleman of the Chapel Royal. This office Tallis worthily held for forty-five years, serving under four sovereigns—Henry VIII., Edward VI., Mary, and Elizabeth, the last named queen having bestowed upon him the additional appointment of organist to Her Majesty's Chapel Royal.

During his organistship at Waltham, or at the dissolution of the monastery, Tallis became the possessor of a valuable manuscript volume, now preserved in the British Museum (*Lansdowne MS., No. 763*). The last folio of this interesting tome contains the only known autograph of its former owner, 'Thomas Tallys,' written in the ordinary

running hand of the period: beneath it the name is re-written in large Roman-shaped characters, to which succeeds the following note:

xxiij. gilt bookes in quarto and octavo.  
x. bookes in folio.  
iii. fayre sets gilt bookes.

This note, which may or may not be in the handwriting of Tallis, possibly refers to other books which came into his possession or that of someone else at the dissolution of the monastery.

And now for a few words about the book itself. The volume bears the following title in rubric:

**Hunc librum vocitatum Musicam Guidonis,  
scripsit Dominus Johannes Wylde, quondam  
exempti Monasterii Sancte Crucis de  
Waltham Precentor.**

found in Sir John Hawkins's 'History of Music' (p. 240 *et seq.*, Novello's Edition), but a few extracts of a more or less quaint nature may be given. A discourse on the practice of descant concludes thus:

But who wil ken his gamme [gamut] well, and the imaginacions thereof, and of hys acordis, and sette his perfyte acordis wyth his imperfyte accordis, as I have rehersed in thys tretise afore, he may not faile of his conterpoynt in short tyme.

In another essay it is stated that 'the tone and semitone may be very aptly compared to Leah and Rachael':

For as Jacob was first joined in marriage to Leah, and afterwards to Rachael, thus sound, the element of music, first produces a tone, and afterwards a semitone, and is in some sense married to them. The semitone, from which the symphony of all music principally is generated,



THE ORGAN.

(Photograph by Mr. G. F. S. Chalk, Waltham Abbey.)

This is followed by the usual anathema found in most early MSS. belonging to religious houses, and imparts no less a curse on any who should steal or injure the book:

*Quem quidem librum, vel hunc titulum, qui maliciose abstulerit vel deleverit, anathema sit.*

The volume, consisting of 131 folios, is beautifully written on vellum, probably either late in the 14th or early in the 15th century. It seems to have been the work of the said John Wylde, an old-time precentor of Waltham Abbey, the bearer of a name unknown in the musical world except as the author, compiler, or transcriber of this book. It contains a curious *olla podrida* of learning—scientific, religious, heraldic, astronomical and musical. Copious quotations therefrom will be

as it tempers the rigour and asperity of the tones, may aptly be assigned to Rachael, who chiefly captivated the heart of Jacob, as she had a beautiful face and graceful aspect.

Some verses of St. Bernard (12th century) are quoted, these having reference to the disgraceful manner in which the Psalms were sung. The old monk calls the chanters 'jangers cum jappers,' (probably those who sing too quickly and irreverently), 'nappers and galpers' (sleepers and yawners), 'drawers' (drawlers), 'skippers, overenners and overhippers' (those who skip over the words). Are not some of these terms of St. Bernard applicable to psalm chanters of the present day? Before leaving this old MS. volume we must not forget to mention that at one time it was in the possession, either as his own book or as



a loan, of Thomas Morley, who largely availed himself of a portion of its contents in his 'Plaine and Easie Introduction to Practicall Musicke,' first published in 1597.

To return to the organists of Waltham. It appears that there was a second organist at the time of the dissolution in the person of John Boston, a Waltham man. He died sometime before the year 1564, as his wife, who died 'a widow,' was buried January 30, 1564, and there are several other entries in the parish registers of the Boston family. At the dissolution of the monastery

Waltham and the bearer of a name that achieved fame terpsichorean rather than in ecclesiastical music. Mr. Coote's tenure of office lasted only one year, when a competition took place and a Miss Thompson was elected to the office. This lady suffered so much from ill-health that she was unable to officiate for some years. Several organists were engaged to discharge the duties that Miss Thompson could not perform. In this connection we may quote from a very interesting pamphlet containing a letter from the then vicar (the Rev. James Francis) to his



THE TOMB OF SIR EDWARD DENNY (DIED 1600).

(Photographed specially for this article by Mr. G. F. S. Chalk.)

John Boston received the sum of 6s.—as against the sum of 40s. paid to Tallis—for his 'wages and reward'; and he had previously been paid the sum of 20d. 'for mending the organs.' Mr. Boston may have played the 'lytell payre of organes' in the lady chapel, while Tallis officiated at the 'greate large payre of Organes' in the choir.

The first organist who officiated at the Flight & Robson organ, erected in 1819, was a Mr. Coote, one of a musical family, natives of

parishioners, which preludes some particulars of the various parochial institutions. It is dated Easter, 1849, and contains the following reference to the

#### ORGAN FUND.

In May, 1848, at the instance of many persons who felt a great and proper interest in the subject, the following circular was addressed to members of the congregation. 'As it is highly desirable that the Praises of God in the Church should be sung in the most appropriate and devotional manner, and that the whole congregation

should have the opportunity of joining in them, an endeavour has been made to further this object. In accordance, therefore, with the wishes of a large proportion of our congregation, the services of a gentleman connected with the Temple Church, and having excellent testimonials, have been engaged, whose assistance may be retained through the liberality of members of the congregation.\*

*Parsonage, Waltham Abbey, May, 1848.*

This suggestion was so well received, that very soon a sufficient sum of money was contributed to retain for a year the services of the gentleman above referred to. It was felt by all, and especially by those who first moved in the matter, that no arrangement whatever ought to be allowed to interfere with the interests of the organist who had fulfilled the duties of her station for so many years. At the discretion of the minister and churchwardens, and with the permission of the vestry, she has been assisted in her duties, an arrangement which has been undoubtedly a great relief to her under her severe bodily suffering.

The 'gentleman connected with the Temple Church and having excellent testimonials,' referred to by the worthy vicar, was a youth named William Hayman Cummings, now Principal of the Guildhall School of Music, who at the age of seventeen became one of the successors of Thomas Tallis in the organistship of Waltham Abbey. Moreover, it was at this old church that the young organist, more than half a century ago, adapted Mendelssohn's music to Charles Wesley's hymn 'Hark! the herald angels sing.' The young organist eagerly procured everything that Mendelssohn composed directly it was published. While playing over the *Festgesang* chorus (in G), he was at once struck by its adaptability to the familiar Christmas hymn. He copied out the parts, and the tune was sung with great enthusiasm by the congregation of Waltham Abbey before it had found its way into any other churches, not to say hymnals.\*

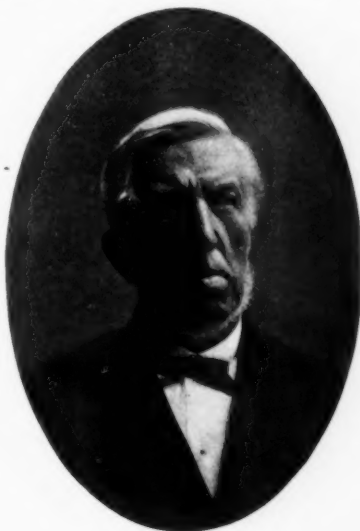
Mr. Joseph Chalk, the present organist, was appointed in 1859. At that time the organ was in an upper gallery at the west end of the church. He gave his first recitals there, on the enlarged and reconstructed organ by Walker, on June 5 and 8, 1860, and as the organ had been opened only a month previously, he did not lose much time in getting used to the C pedal board.

Mr. Chalk has kindly supplied the following notes on the music of the church at which he has officiated for nearly half-a-century:

Going back to the time of Mr. (now Dr.) Cummings, none of the organists who came after him stayed any length of time. The lady organist (Miss Thompson) received her salary until a little more than a year before her death, and I found it recorded at a meeting of the vestry that on a proposition that she should continue to receive it for another year, only two votes were recorded in favour of the recommendation.

In 1850 Mr. J. W. Walker added to the organ a tenor C swell of four stops, viz.: open diapason, stopped diapason, principal, and hautboy, and an octave and a half of pedals which pulled down the keys. This was the organ, reopened by Hopkins, of the Temple, I found here in January, 1858. On either side of the instrument were seated the boys and girls of the Leverton School, and behind the organ seat was a pew large enough for

a few men, who, with the school children formed the choir. The music was in a bad state and the congregational singing was of the poorest kind. I came here on the recommendation of John Hullah to form singing classes in the parish. I also played at the children's and other special services, and superintended the music in all of the schools at that period, so that I have been connected with the musical life of the Abbey for more than forty-eight years. I had permission to practise on the organ, and when the post fell vacant at the end of 1858, I discharged the duties and have played regularly since January, 1859, and at the Easter vestry of that year I was appointed organist. Soon after, the work of restoration of the Abbey began, and with it, in the autumn of 1859, the demolition of the galleries and pews. Although the parish had been scoured for funds for the church I made an effort to improve the organ. My vicar (the Rev. James Francis) gave me assistance, and a good friend, one Colonel Edenborough—to whose memory the reredos was erected—set me going with a donation of £100. I managed to raise with the help of friends £280, whereby the organ was greatly improved, a new CC swell, an



MR. JOSEPH CHALK.

ORGANIST OF WALTHAM ABBEY CHURCH.

(Photograph by Mr. G. F. S. Chalk.)

open diapason on pedal, &c., being added. The reopening services were held on May 3, 1870, the 800th anniversary of the consecration of Harold's church. On that occasion the music was under the direction of Dr. (then Mr.) W. H. Cummings, with myself at the organ, and the anthems included Boyce's 'I have surely built Thee an house,' and Purcell's 'O sing unto the Lord.'

Later on the choir was placed in the chancel, but as the Leverton school children still occupied the gallery, great difficulties arose in securing unanimity. To remedy this unsatisfactory state of affairs my then vicar decided to place an additional small organ in the chancel. This excellent one-manual instrument, built by Walker at a cost of £200, had eight stops, all—except the open diapason and the pedal bourdon—enclosed in a swell box: open diapason, stopped diapason, dulciana, principal, flute, oboe (to tenor C), mixture and bourdon (pedal). This organ was dispensed with when the large (gallery) organ was placed in the chancel in 1879.

When I came here in 1858 the Psalms were not chanted. The first time they were sung was at an ordination service on July 3, 1864. As we had no psalters, I pointed an ordinary Prayer Book for the occasion.

\* See THE MUSICAL TIMES, December, 1897, p. 810; and February, 1898, p. 81.

When Novello's 'Cathedral Psalter' was issued we used that, and I was then saved the trouble of pointing any more prayer-books. For some time the Psalms were chanted only on special occasions, and later on at the evening services only, but since 1885—when the Rev. F. B. Johnston, the present vicar, was appointed—they have been sung at every service. Let me conclude by saying that our congregational service is one which many parishes might envy, most gratifying to listen to and pleasant to accompany.

For kind help in the preparation of this article the writer is indebted to the Rev. F. B. Johnston, M.A., vicar of Waltham Abbey Church; to the Rev. J. Henry Stamp, curate (to whose writings on the subject reference has already been made); and to Mr. Joseph Chalk, organist and choirmaster; also to the photographers whose names appear under their respective photographs.

DOTTED CROTCHET.

### A FORGOTTEN CONCERT ROOM.

Modern London is becoming a new Americanised city, and all its old and peculiarly English characteristics are fast being improved out of existence. If any one who left it during the sixties of the last century return to visit it to-day, he will imagine himself to be in some foreign town, and for the most part fail to recognise the London he knew so intimately of old. The comparatively narrow streets with their respectable if ugly houses have become broad thoroughfares lined with enormous blocks of buildings five or six stories high, and the whole of many well-remembered districts have been completely swept away. He will look in vain for his old landmarks. In the Strand and Fleet Street he will miss Temple-Bar and Holywell Street, and if he turn westward to Piccadilly Circus he will be no better off. Other streets and blocks of houses have disappeared, and in the middle of the great open space remaining, the winged figure over the fountain may stand for the mocking spirit of Modern Progress shooting arrows of scorn at the memories of the past.

The wanderer may be a lover of music and desire to revisit the concert-rooms where in his young days he spent so many happy hours. He will not find them. Exeter Hall still stands, but it is now occupied by the Young Men's Christian Association. On the site of the Hanover Square Rooms is a great block of flats with shops beneath them; and as the traveller walks down Regent Street he sees a hideous gap in the stately curve of the quadrant, and realises with dismay that St. James's Hall, formerly the most perfect concert room in Europe, has utterly vanished after an existence of more than half a century to make room for a new hotel.

It is a long while since fashion began its pompous westward march from London City to its present resting-places in Mayfair and Kensington, through Gray's Inn, Bloomsbury, and Soho, and in the melancholy remains of these old neighbourhoods traces of their former grandeur may still be found. In a narrow, dingy street, once of considerable repute, barely a stone's

throw from Regent Street, stand three old Georgian houses side by side. Plainly built of red brick, they have no architectural pretensions. All three are worthy of respect for the sake of their former inhabitants: but the easternmost is of more than common interest, especially to musicians, for it contains an ancient concert-room that alone of all such places of entertainment has been left to us from the 18th century. Carlisle House, the Great Room in Dean Street, Soho, and the Music Room in Spring Gardens, exist no longer, and the same fate has attended Almack's and the Pantheon, where the concerts and assemblies were so exclusive that great ladies intrigued to gain admission to them. But the long-forgotten old concert-room in Brewer Street has fortunately escaped demolition, and it recalls a chapter of London's musical history little noticed by the general reader. The building now forms part of the premises of the Club Français, but for thirty-five years during the middle of the 18th century it was a much-frequented and fashionable resort, and was known by the name of Hickford's Room.

John Hickford, the proprietor, began life as a dancing-master in the latter part of Queen Anne's reign, and originally had a dancing school in James Street, Haymarket. There was at that time only one other room in the West-end large enough for concerts of any pretensions, and as that was sometimes difficult to secure and its proprietor was not a particularly agreeable man, certain well-known artists began to make use of Mr. Hickford's great dancing-room wherein to give their concerts. The situation was so convenient that the worthy dancing-master found himself besieged with applications for the use of his room, and, being a man of accommodating disposition, his dancing-school soon became the recognized concert-room of the day. Mr. Hickford must also have had a talent for organization, for he quickly acquired a reputation as a concert agent. So successful was he in this capacity that after some years he decided to move into a still more fashionable quarter, and accordingly took up his abode in a fine new house in Brewer Street, or as it was then called, Brewer's Street. Here he was in the best of company, for his next door neighbours were my Lord Mansfield and the Spanish Ambassador.

It may be presumed that the house was designed and built specially for Mr. Hickford, as it is still easy to see how conveniently it was arranged for the use he made of it. The front door opened into a square hall, through which the company proceeded to the concert room built out at the back, and a staircase gave access to a small gallery. Though dignified by the title 'Great,' in common with other music-rooms of the period, Hickford's room is not actually of large size, being only about fifty feet in length and some thirty feet in width. But its proportions are excellent; the ceiling is coved, and the mouldings, cornices, and other decorations are in the simple, elegant style that the brothers Adam improved upon and made their own many years later. This beautiful room appears to have remained so unchanged since it was first built that

it seems still pervaded by the mental atmosphere of its original days. And it is so quiet, that to stand therein on a dull afternoon, hearing nothing but a few distant street cries and the low, ceaseless roar of the traffic in the busier streets, is to be at once transported to that old, peaceful time when life moved more slowly and with more dignity and elegance than now. It needs but little imagination to fill the room with a gay, distinguished company, all airs and graces and rustling silks and rippling laughter, and to call up on to the low platform a shadowy procession of the famous men and women who, with skilled hands and voices, moved to applause and wonder and sometimes to tears the frivolous crowd for whose diversion they were employed. Some of these shadows are but names to us, others have left behind them undying records of their art in works which, if they have ceased to astonish, have still the power to charm and delight.

It is a long procession of men, women, and children, and the familiar faces of some seem to emerge with startling clearness from that misty past. Among the earliest is a tall, thin man, well dressed in velvet and fur, and with ruffles of delicate lace. He is not ill-looking in spite of his long nose and somewhat contemptuous mouth. He composes, and his wife who is with him sings, the gay and tuneful music that even to-day carries with it the echo of her fresh young voice. A tenor singer of noble presence and dignified demeanour thrills the shadowy audience with his wonderful voice. 'Love in her eyes sits playing, and sheds delicious death.' Did John Beard sing that entrancing song to the beautiful woman who gave him fourteen happy years of married life? What delicate music the ghostly players draw from their instruments. The tinkle of the harpsichord, the sighing of the viols, the plaintive pipings of the wood-wind instruments sound faint and thin to modern ears. Loud music was not always wanting in the old days, for the room often resounded with solos and concertos for trumpets and French horns, a testimony to the nerves, or want of nerves, of 18th century audiences.

The children are strange little figures, quaint copies of their elders in dress and deportment, with staid, formal manners. One small girl plays the flute, thereby evoking much applause. The ladies make much of her, tap her cheek with their fans and call her 'sweet miss'; the gentlemen ogle her, and declare the performance 'monstrous fine.' Two other little shadows, brother and sister, play the harpsichord. The boy is eight years old, the girl thirteen, a demure, motherly child, her hair crowned by a mob-cap. The boy's playing is phenomenal, and he bids fair to rival Mr. Handel in composition. But the scanty audience is not interested, it cares no longer for these two children who only a year ago were the spoiled darlings of the whole town. The little boy fulfilled in manhood the brilliant promise of his youth, and London should be proud that it still possesses a room once distinguished by the performance of Wolfgang Amadeus Mozart.

This house, however, was built long before the days of Mozart, probably about 1737 or 1738, and Mr. Hickford settled himself into it at some time during the latter year. Whether he continued to give dancing lessons there is not recorded; the probability is against it, for excepting an occasional ball such as took place at the theatres or some of the other public rooms, there is no mention of dancing in connection with Mr. Hickford and his 'new' Great Room in Brewer Street. The weekly subscription concerts originated by Geminiani seven years previously in the old rooms were announced to take place in the new room on Thursday evenings as usual, and great care was taken that only a very select company should be admitted to them. There were twenty concerts during the season, beginning in December and ending in April, and the subscription was four guineas, each subscriber receiving a silver ticket of admission. Owing perhaps to the rather limited accommodation, people who wished to take friends to those concerts could only do so under certain conditions. They were informed that 'any subscriber by sending the silver ticket may have two printed ones which will admit either gentlemen or ladies paying five shillings each. But no other person to be admitted without a subscriber's ticket under half-a-guinea.' A very pleasant set of concerts must this have been, and the performers, who were of the best, were engaged for the whole season. Festing was leader of the band, Mrs. Arne the chief singer, and solos and concertos on the violoncello were contributed by the famous Caporale. After the first season in the new room the subscription night was changed from Thursday to Friday, and for many years these concerts continued among the chief attractions of the London winter season.

The first benefit concert recorded as having taken place here was given by Valentine Snow, the well-known trumpet player, early in February, 1739. In addition to playing 'Particularly two pieces on the Trumpet' himself, he promised his patrons 'A Concerto on the Organ by Mr. Gladwin, and several Chorus's out of *Acis and Galatea*, *Alexander's Feast*, and *Coronation Anthems*.' The Arnes gave a concert in the following March, described as a 'Grand Entertainment of Musick, with Singing by Mrs. Arne.' Among other things she sang 'Would you taste the Noontide Air, a favourite song in the *Masque of Comus*.' This work, composed by Arne in the previous year, had established his reputation among musicians and with the public; and, beautiful music though it is, there can be no doubt that the brilliant singing of his charming wife contributed not a little to its success.

If Mr. Hickford's old room had been popular, his new one became much more so. It was at once accepted as quite the proper place for all good concerts, and every season the musical entertainments given there increased in number and variety. Many new works were introduced from time to time at the weekly subscription concerts, and about 1740 a form of composition



styled a 'Musical Dramatick Poem' came into fashion. One called 'Proteus' attracted much attention and was performed on several consecutive Fridays, and in 1741 a similar composition in honour of the Prince of Wales's birthday was largely advertised and formed the *pièce de resistance* for no fewer than three concerts. It is difficult to-day to see wherein lay the attraction of this poem. It is written in the stilted, artificial style of that time and is full of the usual classical terms and allusions. Every year saw a fresh crop of these poems and odes addressed to Royalty on special occasions. They were generally first performed before the King, Queen, and Court circle in the drawing room at St. James's Palace, and very frequently afterwards appeared in the weekly programmes at Hickford's Room. It must have been a great relief after such dull entertainments to have a concert of some lighter music such as one given in 1744 with 'The Vocal Parts by Sig. Palma, Sig. Rochetti, and Sig. Fratistanti, who particularly will sing some songs composed by the Best Masters in Italy in Comic Style. And amongst the rest of the Songs will be performed for the first Time in publick the famous Cantata called *Orpheus seeking after Eurydice*, composed by the late Signor Pergolesi.' The names of the comic songs do not appear. Perhaps among them was included Pergolesi's famous 'Tre Giorni,' so often since sung by amateurs as a serious love song, instead of in the mocking style demanded by both words and music. 'Acis and Galatea, composed by Mr. Handel,' was a very favourite work with the public and was given several times at Hickford's Room. Miss Oldmixon selected it for her benefit in 1749, when the vocal parts were rendered by herself, Signora Galli, John Beard, and Mr. Reinhold, 'With all the Chorusses.' The occasion was also of special interest from the promise that 'The Performance will be conducted by Mr. Dubourg who will also play a Solo.' The great violinist had recently returned to England after his long residence in Dublin, to find that his playing could still attract and astonish the London public that had not forgotten the wonderful performance of his youth. 'Acis and Galatea' was again performed some years later 'for the Benefit of the Sister of the late Robert Hiller of Westminster Abbey.' Mr. Hiller was possibly one of the vicars-choral, and as the concert was somewhat in the nature of a charity, the profession rose to the occasion and issued the following notice: 'The Public may be assured that Justice will be done to this excellent Composition, as the capital Performers in England have generously engaged their Assistance on this Occasion.'

Some of the Infant Prodigies of the 18th century made their first appearance before the public at Hickford's Room, and among them little Miss Davies, who played both the harpsichord and German flute. She was only seven years old when she gave her first concert, and she played a flute concerto of her own composition, the principal

flute in a 'Full Piece for two German Flutes, French Horns, Trumpets, &c., a solo on the flute accompanied by French horns, and a Concerto of Mr. Handel's on the Harpsichord.' The list of artists both English and foreign who made their first appearance at Hickford's is a long one, containing several names well known in the annals of music, and many a successful career was begun on that low platform. But from time to time the room has been the scene of the sad occasion of the *last* appearance of old favourites, compelled by age or ill-health to take leave of the public whom they have served so long and who forget them so easily. One of the most pathetic of these farewell occasions was that on which Cuzzoni made her final appeal to a London audience when she visited England for the last time in 1751. During her early days she had an immense vogue at the opera, though her hasty temper made it difficult for her to get on with the other singers. After many years of success in London she went back to the Continent, where she squandered her money, and at last, no longer young, she determined once more to try her fortune with the rich English. That the musical profession rallied round her may be seen from the following announcement of May 23, 1751:

Signor Angelo Morigi, Mr. Miller, Mr. Beneki, and the Rest of the Performers having, in Compassion to my Distresses, generously promised to perform Gratis, enables me to give the following Entertainment for my Benefit This Day at Mr. Hickford's in Brewer Street.

#### PART I.

- The 3d Concerto of Mr. Geminiani's 2d Op.
- Affanni del Pensier by Signora Cuzzoni.
- A Song by Signor Guadani.
- A Concerto on the Bassoon by Mr. Miller.
- A Solo on the Violin by Sig. Angelo Morigi.
- Falsa Immagine by Signora Cuzzoni.
- 6th Concerto of Mr. Geminiani's 3d Op.

#### PART II.

- Violin Concerto by Sig. Angelo Morigi.
- Return, O God of Hosts, by Signora Cuzzoni.
- Song by Sig. Palma.
- Salve Regina, by Signora Cuzzoni.
- 5th of Mr. Handel's Grand Concertos.

Tickets, 10s. 6d. each, to be had at Mr. Hickford's.

I am so extremely Sensible of the Many Obligations I have already received from the Nobility and Gentry of This Kingdom (for which I sincerely return my most humble Thanks) that nothing but extreme Necessity and a Desire of doing Justice, could induce me to trouble them again, but being unhappily involved in a few Debts, am extremely desirous of attempting every thing in my Power to pay them before I quit England; therefore take the Liberty most humbly to intreat them once more to repeat their well known Generosity and Goodness, and to honour me with their Presence at this Benefit, which shall be the last I will ever trouble them with, and is made solely to pay my Creditors; and to convince the World of my Sincerity herein, I have prevailed on Mr. Hickford to receive the Money, and to pay it to them.

*I am, Ladies and Gentlemen,  
Your very much obliged, and  
devoted humble servant,*

F. CUZZONI.

The poor old singer met with but little success in spite of her piteous appeal and the generous support of the well-known artists whose names



appear in her programme. She had already made various attempts during that season to retrieve her fallen fortunes, singing at other concerts at Hickford's Room and at the New Theatre in the Haymarket, where Guadagni gave his own benefit 'For the Profit of Signora Cuzzoni': but her voice was worn and thin, no one cared to hear her, and she passes from the concert-room a melancholy shadow into the heavy mists of poverty and obscurity.

As time went on Society, ever seeking fresh diversions, began to play at being learned, and was seized with a craze for attending lectures on various subjects, literary, artistic, political, social, and scientific. Thomas Sheridan, famous father of a still more famous son, had just taken up the teaching of elocution as a fresh means of earning a livelihood, and among his earliest ventures in this direction was a course of lectures given at Hickford's Room. A man so well known in town, of such high literary attainments and the friend of Dr. Johnson, could not fail to secure a good attendance for his lectures, especially as the study of literature and the art of reading aloud were becoming fashionable among the ladies.

One May morning in 1761, therefore, the town was informed that:

Mr. Sheridan's Course of Lectures on Elocution, will commence on Monday the 18th Instant at Hickford's Concert Room in Brewer Street. It will consist of Eight Lectures. Four of which he proposes to deliver in Each Week on Monday, Tuesday, Wednesday and Friday, and to begin precisely at One o'clock Each Day. By Desire he will read some piece of Poetry or Prose, after each Lecture; the poetic Passages chiefly from Milton and Dryden: and amongst the prosaic Pieces he will deliver a Sermon of Dr. Swift's, and another of the Rev. Mr. Sterne's.

Proposals at large to be had and Subscriptions received at Mr. Millar's, in the Strand; Mr. Doddsley's, in Pall Mall; Mr. Wilkie's, in St. Paul's Church-Yard; Mr. Davies's, in Russel Street, Covent Garden; and at Tom's Coffee House, Devereux Court, Temple Bar.

That the lectures were a success and gained Mr. Sheridan many distinguished pupils can hardly be doubted. Hickford's Room was still the resort of the 'Quality' and any new venture was sure to be largely patronised if only from curiosity. Mr. Sheridan had to repeat his lectures in other parts of the town, and his fine presence and beautiful voice soon gained him fame in his new calling. He appears to have confined himself strictly to his lectures on these occasions; but some years later an elocutionary display of a different kind was given here by John Lee the actor, celebrated for his adaptations of plays and for his quarrels with Garrick. He was one of those unfortunate persons who always have a grievance, and who find it necessary to pose as being misunderstood on account of their originality. In addition to his acting, he made a great feature of readings from Milton, and in 1772 he advertised an entertainment that should not only allow him to show off his talent as a professor of elocution, but should be different from any previous kind of diversion offered to the public!

His prospectus is worth quoting in full:

Jan. 30th [1772].

Hickford's Room in Brewer Street.

A New Entertainment is prepared for Exhibition, in which the Powers of Music, Poetry and Elocution will be united in several select pieces of Imagery from

MILTON.

First Composition, To-morrow the 31st Instant, between the Parts of a Grand Concert of Vocal and Instrumental Music, will be delivered by Mr. Lee, a short introductory Discourse, with an Ode upon the Passions; illustrated by the Invocation at the Beginning of *Paradise Lost* and by the Description of the Fall of Satan with the Rebel Angels, to be Spoken and Sung.

Second Composition. At the same Place on Thursday the 6th of February, between the Parts of a Grand Concert of Music, will be continued the Discourse upon the Powers of Poetry, Elocution, &c., illustrated by Milton's description of the Evening and Morning, with the Hymn sung by Adam and Eve at the Entrance of their Bower.

Note: The Airs and Chorusses (which are mostly new, and have been composed solely for these Illustrations) will be supported by a proper number of Voices and Instruments. The doors will be opened at Six, the Performance will begin precisely at Seven o'clock, and the Whole will be concluded about the usual time of resorting to the Pantheon.

At that time the Pantheon had only very lately been opened, and by the splendour of its numerous rooms and magnificence of the entertainments eclipsed almost every other place of amusement in London. Mr. Lee, therefore, doubtful in any case perhaps of a large attendance at his discourse, was exceedingly careful to assure his patrons that his 'New Entertainment' should in no way interfere with their enjoyment of the more luxurious pleasures and enticing gaieties offered by the directors of the Pantheon. He was wise on this account, too, in choosing Hickford's Room for his performances, for Brewer Street is but a short distance from Oxford Street. His auditors, therefore, having performed their moral and intellectual duty by listening to Milton's lofty verse, joyfully set off, a gay procession of chairs and coaches, to the spacious hall and gaily-lighted rooms of the Pantheon, where they danced, played cards, flirted, intrigued, sipped their tea and chocolate, and made mischief among their friends. The 'School for Scandal' was so true a picture of its time that it is no wonder it was at first forbidden by the Lord Chamberlain to be represented on the stage.

BERTHA HARRISON.

(To be continued.)

The long story of the development of music is a continuous and unbroken record of human effort to extend and enhance the possibilities of effects of sound upon human sensibilities, as representing in a formal or a direct manner the expression of man's inner being. The efforts resolve themselves mainly into impulses to find means to produce the effect of design, and to contrive types of expression which are capable of being adapted to such designs. And as the difficulty of coping with two things at once is considerable, men have generally concentrated their efforts on design at one time, and on expression at another.—*Sir Hubert Parry in 'The Evolution of the art of Music.'*

## Occasional Notes.

*King Richard.*—Music do I hear?

Ha, ha! keep time :—How sweet sour music is  
When time is broke, and no proportion kept!  
So is it in the music of men's lives.  
And here have I the daintiness of ear,  
To check time broke in a disord'd string;  
But, for the concord of my state and time,  
Had not an ear to hear my true time broke.  
I wasted time, and now doth time waste me.

SHAKESPEARE.

From THE MUSICAL TIMES of fifty years ago—  
September, 1856:

MENDELSSOHN SCHOLARSHIP. — The successful candidate is Master Arthur Seymour Sullivan, a chorister of Her Majesty's Chapels Royal, fourteen years old. There were twenty competitors.

At what age does a composer bring forth his best work? This question is a difficult one to answer, and opinions may differ as to what should be regarded as the best work of this or that composer. As an attempt to find some solution of the question, we have compiled the following table, setting forth the eleven composers in chronological order, and giving their ages at death:

Name.	Representative work.	Composed at the age of	Age at death.
Bach	B minor Mass	48	65
Handel	Messiah	56	74
Haydn	Creation	65	77
Mozart	Don Giovanni	31	35 (nearly 36)
Beethoven	C minor symphony	35-38	56
Weber	Der Freyschütz	30-33	39
Schubert	C major symphony	31	31 (nearly 32)
Mendelssohn	Elijah	37	38
Schumann	Pianoforte concerto	31-35	46
Wagner	Die Meistersinger	49-54	69
Brahms	Requiem	32-35	63 (nearly 64)

Except in the instances of Beethoven, Schubert, and Schumann, the representative works that have been selected are those combining orchestra and chorus, and no one will deny that they are masterpieces. The omission of Wagner's 'Der Ring des Nibelungen' is necessitated by the length of time covered by its conception and its full fruition; and in five cases the representative work was on the stocks for various periods. The result of the analysis shows that between the ages of thirty and forty is a good time for productiveness; and yet composers who, like some non-composing folk, think that they are 'too old at forty,' may take courage in the creative output of Bach, Wagner, Handel, and Haydn, at the respective ages of forty-eight, forty-nine to fifty-four, fifty-six, and sixty-five, especially when that output included such monumental works as the B minor Mass, 'Die Meistersinger,' 'The Messiah,' and 'The Creation.' The above table, alas! also brings home to us the fact that four of the chosen masters—Mozart, Weber, Schubert, and Mendelssohn—died before they had reached their fortieth year. And this fact naturally suggests the question: What might each of these have done to enrich the world's music had they lived as long as, say, Bach, Wagner, Handel, or Haydn?

In accordance with our annual custom, we give some extracts from the British Museum Report for the year ending March 31, as contained in the recently-issued Blue Book. During the year no fewer than 8,222 musical publications were added to the national library. Of these, 7,305 were received under the provisions of the Copyright Act; 580 by Colonial Copyright; and 337 were acquired by purchase. As this total (8,222) exceeds that of the previous Report by 1,288 publications, musical composition is considerably on the increase. But what of the quality? The most interesting additions to the collection of printed music are thus stated:

Monte, Filippo di: 'Secondo Libro di Madrigali spirituali a sei Voci.' Venice, 1589.

Dering, Richard, Organist to Queen Henrietta Maria: 'Cantiones Sacrae quinque Vocum.' Antwerp, 1634.

Abell, John: 'A Choice Collection of Italian Ayres.' London, 1703.

Richardson, William: 'Lessons for the Harpsichord.' London, 1708.

Meyerbeer, Giacomo: 'A copy of the full-score of 'L'Africaine,' 1865.

Musical literature has been enriched by Mrs. J. Henniker-Heaton's gift of a huge tome thus described:

Richard Wagner. Engraved throughout by Mr. Allan Wyon for the Honourable Mrs. Burrell on specially manufactured paper, with watermark facsimile of Richard Wagner's autograph signature. One hundred copies only printed.

The Department of MSS. has acquired, among others, the following treasures:

Vocal and instrumental compositions, in score, by the Rev. R. Creyghton, D.D.; 1727.

'Recueil de Vaudevilles,' &c., in score; 1728.

Music in 'The Tempest,' &c., by H. Purcell, with compositions by Tallis, Blow, Pelham Humfrey, and others; 18th cent.

'Come let us agree,' treble part, by H. Purcell; 18th cent.

Peal-book of the London Society of bell-ringers known as the 'Junior Cumberland Youths'; 1784-1824.

Autograph MS. of Robert Schumann's [Pianoforte] Sonata in F minor (Op. 14); 1836.

'Love's Triumph,' autograph opera by W. Vincent Wallace, in full score; 1862.

Autograph drafts of compositions, vocal and instrumental, by John Liptrot Hatton; 1869-1870.

Among the portraits added to the Department of Prints and Drawings is a mezzo-tint, after J. Downman, of William Jackson, of Exeter, composer of the Te Deum in F associated with his name; and classified under 'Ethnography of Asia' (British and Mediaeval Antiquities) are two musical instruments:

A handsome specimen of the stringed instrument known as *Vina*, from Southern India.

A nose-flute from the Loi aborigines of Hainan, China.

The number of 'Readers' has diminished by 11,383, the numbers being:

1904	-	-	-	226,323
1905	-	-	-	214,940
				11,383

Notwithstanding this falling off, the attendance averages 711 readers per day. The fact that all the provincial newspapers, including those issued in Scotland and Ireland—in all 48,000 volumes!—have been removed to Hendon is a natural source of regret to those who have occasion to consult these invaluable sources of information; but in this matter, as in all else, the never-failing courtesy of the Reading Room officials helps to modify an obvious inconvenience to those engaged in serious research work.

Centenaries serve a useful and profitable purpose in reviving the memories of those who have passed into the shadows. One hundred years ago—on September 24, 1806, at Limerick—George Alexander Osborne made his entry into the world. Those who knew this polished, genial, witty, Irish musician will recall pleasant memories of the charming personality of this friend of Chopin and Berlioz. In the early days of the Musical Association Mr. Osborne frequently enlivened the Proceedings by his remarks in the capacity of lecturer, chairman, and speaker in discussions. For instance, an interesting autobiographical paper on Berlioz which he read contained the following reference to Miss Harriet Smithson, afterwards the wife of the great French composer :

Miss Smithson was much admired and sought after. I remember being at a public ball [at Paris], and while walking with her leaning on my arm, we were stopped by Mlle. George, the great French tragedian, who took my other arm, making me look like an urn with two handles as we paced up and down the room. Many were the winks and nods I received; one gentleman loudly remarking, 'Look at that monopoliser of tragedy.'

Of a more serious nature was his reference to Berlioz at St. Paul's Cathedral, at the annual service of the Charity children in 1851. On that occasion Osborne and Berlioz—vested in surplices!—both sang in the choir, when the impressionable French composer was 'dissolved in tears.' Berlioz said to his Irish friend: 'Never during the whole course of my life has music affected me in the same way as the singing in unison of those children.'

In the course of an interesting paper entitled 'Reminiscences of Frederick Chopin,' whom he knew so well during his residence in Paris, Mr. Osborne said :

Residing close by Chopin's residence, I was a frequent visitor, and had the advantage of hearing him play his compositions when still in manuscript. Even when published he would introduce *floritures*, always varying them when repeated with new embroideries, according to the fancy of the moment. In bravura passages he would sing out as loud as he could, occasionally exclaiming, 'This will require force and dash,' evidently having Liszt in his mind.

A capital specimen of Osborne's humour is found in an interesting paper he read on 'Musical coincidences and reminiscences.' Here it is—one of his amusing 'reminiscences' :

Meeting with old Lablache one day on my arrival in London from Paris, I was surprised at his greeting me with 'Bon jour, Madame Dubrac.' In vain I told him that I did not know what he meant, but he said, 'Oh! yes, you do; however, if your memory fails you, ask De Beriot.' After a little reflection, I remembered the circumstance to which he alluded, but did not know that it was made public, and certainly any pleasure it afforded to Lablache's friends must have been entirely due to his great gift of story telling. You shall have it as a plain, unvarnished tale.

On a visit with De Beriot, he being then an unmarried man, we occupied a double-bedded room, and on the morning of our departure for Paris I was much engaged and had scarcely time to close my portmanteau, which during a temporary absence remained open in our room. On my return I put in a few remaining things, and we started for Boulogne-sur-Mer, where we arrived in the afternoon. As usual, our trunks were opened for examination, to see if we had anything liable to duty. When my turn came, I was asked to pay for a half-dozen pairs of stockings. I was astonished, and, having the warmth of an Irishman improved by a residence in France, I asked if the government expected I should

wear my boots without stockings. The chief examiner was then called, who very politely asked my name, which I gave him in rather an excited manner. He then said, 'Excuse me, sir, you are Madame Dubrac; how do you account for it?' As I could not account for it—how could I?—I hurriedly said that I supposed it was a name given to me in my baptism. The examiner laughed, made me a bow, and shut up my portmanteau. The next morning in Paris, when arranging my things, I took from the bottom of my trunk six pairs of fine long stockings, marked Madame Dubrac, an old friend of mine and De Beriot, which he placed there unknown to me, and my ignorance of this fact was the cause of the anecdote so embellished by our mutual friend Lablache.

An incident which befel Osborne during his travels in the Holy Land is told in his most graphic manner: the extract is from a paper he read on 'The emotional aspects of poetry, painting, and music' :

As regards primitive music, I had an opportunity when travelling in the East of hearing some remarkable specimens. I will ask you to accompany me a short distance through the desert from the banks of the Jordan to modern Jericho, which consists of a group of squalid huts containing about sixty families. After a couple of hours' rest we mounted our horses, and off they went at a fearful gallop. Mine, which was an Arab steed, came in first, for which I got great credit. Now I don't mind telling you, in strict confidence, that my earnest desire was to come in last, for I felt very uncomfortable, being obliged to hold on my hat with my left hand while pulling as hard as I could with the right; but all to no purpose, the beast would be first, and I had to receive most unmerited hearty congratulations. These poor blacks in Jericho appear to be a degenerate race, as the hot and unhealthy climate has an enervating effect on them. After supper we were summoned to witness a war dance. About twenty men and women, headed by their Princess holding a sword over her head, were ranged before us. One of the women, who was renowned for having the shrillest voice of the company, was ordered to whisper something to each of us, which she did with a vengeance. It would be impossible to describe the effect of her high soprano on the ear. She screamed on a top shrill note, 'Quacky, quicky, quacky,' the meaning of which words I am unable to give you, but they were very flattering, as I was informed. The war-dance now commenced with a chorus accompaniment, men and women clapping their hands and singing the following, 'Jaya ve, jaya doodley.' This musical phrase was taken up higher and higher with an appalling crescendo that, as we should term it, brought down the house; indeed, these poor blacks would have gone on till midnight had they not been requested to retire; and I feel persuaded that had they heard the most pleasing chorus, as we understand one, it would not have given them the pleasure they derived from 'Jaya ve, jaya doodley.' I have given you as nearly as possible the two bars I heard, but when I sung them, which I did after they had finished, it was evident that my rendering of 'Jaya ve' was not appreciated, for they looked unutterable things, seeming to be of unanimous opinion that music was not my vocation, therefore I failed to convey to them their emotional and sympathetic associations. When we come to consider that the Arab scale is divided into eighteen intervals instead of twelve, we can easily imagine that any European notation of Arab music must be at the best a mere approximation. Whenever I hear singing out of tune, and that sometimes happens, I invariably look on the vocalist as being acquainted with the Arab scale. Next morning the chief, a man jet black, with very thick lips and only one enormous front tooth, attended by his prime minister, accompanied us on our way to old, or biblical, Jericho. Here we bade him adieu, presenting him and his minister with two loaves and a few pieces of Arabic money. He smote his breast and shook hands; we, therefore, considering it the proper thing to do, smote our breasts and shook hands.

'La Pluie de Perles,' a drawing-room pianoforte piece which had an extraordinary popularity, was Osborne's best known composition. In the course of a discussion following the late Charles Salaman's paper 'On music as a profession in England,' Osborne gave the following information concerning his *chef d'œuvre* for the drawing-room: (the quotation is from the 'Proceedings of the Musical Association'):

Many present might know the piece called 'La Pluie de Perles.' He wrote that piece in Paris, and sent it over to Cramer's. The manager wrote back to say that it would be better to send some pianoforte piece on an Italian opera; but he would enter this at Stationers' Hall as Mr. Osborne's property. He did not send a piece at that time, and took no more notice about it. A year afterwards he came to London, taught 'La Pluie de Perles' to several pupils, and, after about a year, when asking for his account at Cramer's, he found there was a charge for entering a piece at Stationers' Hall. He said that was not correct, as he had not the copyright of any of his pieces; however, they insisted that it was, and although the piece could have been had originally for £10, Mr. Beale then offered him £250 for it. He said he must first be certain that it was his property, and having sent to Stationers' Hall, and consulted Serjeant Byles, who was an authority on these questions, and found that it was so, he returned, but instead of selling it to Messrs. Cramer, he went round to all the publishers, and sold it to twelve out of fourteen, who had brought it out, for £10 each. By this means he sold it for £120, instead of £250, but he made every publisher his friend, and by that mere chance he eventually put between £5,000 and £6,000 into his pocket.

In the course of the same speech he humorously referred to cathedral organists thus:

It was a most honourable position to be organist of a cathedral. He heard the very best works there; his body was well cared for, having plenty of exercise, both on the pedals and in pulling out the stops; and not only so, but his spiritual wants were also ministered to; for, besides the great festivals, there were fifty-two weeks in each year, and consequently he had the advantage of hearing one hundred and four sermons.

To return to 'La Pluie de Perles.' This piece, Osborne's Op. 61, which doubtless first appeared in Paris, is dedicated in one of the English editions to 'Miss M. J. Wilson (Pianiste), Sunderland,' and has for its sub-title 'Valse Brillante,' but in another English edition the dedicatee is Miss Grace Chappell! The following is an amusing anecdote of the popular piece which Osborne was wont to tell against himself:

At a fashionable party, at which he arrived very late, he was invited to play, and he accordingly sat down at the pianoforte and began to play 'La Pluie de Perles.' To his great surprise and indignation the assembled guests burst out laughing; but he was easily appeased when he learned that no fewer than four other pianists had already performed the same composition!

That Osborne's memory should not be exclusively associated with a drawing-room pianoforte piece, it should be recalled that he composed two operas, three overtures, a sextet for wind instruments, a quintet for pianoforte, wind instruments, and double-bass, three trios, a clever violoncello sonata, an Andante and rondo for Joachim, and a number of duets with De Beriot for violin.

Warm-hearted, cultured, keen-witted, George Alexander Osborne died in London, November 16th (not 17th, as stated in the 'Dictionary of National Biography'), 1893, aged eighty-seven, and his remains were interred in Highgate Cemetery.

Hundreds of performances of Handel's 'Messiah' are given which are not recorded in London musical journals; but the interpretation of the work on August 14, in the Town Hall, Cambridge, was of exceptional interest. We give the title-page and historical note of the programme in full:

A SACRED ORATORIO  
THE MESSIAH

BY

MR CHARLES JENNENS

AS PERFORMED IN THE

TOWN HALL, CAMBRIDGE,

ON

TUESDAY, AUGUST THE 14TH, 1906.

Set to Musick in the year 1741 by

MR HANDEL.

MAJORA CANAMUS.

"And without Controversy, great is the Mystery of Godliness: God was manifested in the Flesh, justified by the Spirit, seen of Angels, preached among the Gentiles, believed on in the world, received up into Glory."

"In whom are hid all the Treasures of Wisdom and Knowledge."

CAMBRIDGE:

PRINTED AT THE UNIVERSITY PRESS.

1906

The present performance of 'The Sacred Oratorio' has been undertaken to enable the student to realize the conditions under which the work was performed, when conducted by the great master himself.

We are enabled to have a fairly accurate reproduction, as there are still in existence three lists of the Singers and Orchestral players, employed by Handel and his successor Smith, with even the fees each received, at three of the annual performances given in the Chapel of the Foundling Hospital on behalf of the Funds of that noble Institution, and it is from these lists that the numbers employed on the present occasion in Chorus and Orchestra have been arranged.

The first of the lists referred to above, was for the performance on April 27th, 1758, arranged and conducted by Handel.

The second was for May 3rd, 1759. This was probably drawn up by Handel with an idea that he would conduct the work, but he died before the day of performance.

The third list was arranged by Smith (Handel's successor and life-long friend) for Friday, May 2nd, 1760, exactly on the same lines as those previously drawn up, and the work was conducted by him.

There are one or two doubtful points in these lists, which renders it impossible to guarantee an exact reproduction, but everything has been done from the information obtainable, to make the performance as accurate and interesting as possible.

A. H. MANN.

At Cambridge, Dr. Mann, who attempted an exact reproduction of those 18th century performances, came very near to the mark, so far as the letter of the Foundling lists was concerned; the parts for organ and harpsichord—for the latter a pianoforte was substituted—were, according to the custom of the time, left unwritten. Dr. E. W. Naylor, organist of Emmanuel College, Cambridge, and Dr. A. W. Wilson, organist of Ely Cathedral, officiated ably at the pianoforte and organ respectively. But of course it will be easily understood that they had to keep within modest limits; what Handel, with his genius and his conception of his own work made of those parts, it is



scarcely possible to conceive. The soloists were Miss Kate Cherry, Miss Edith Nutter, and Messrs. J. Reed and J. E. Farrington. The main interest, however, centred in the small choir of twenty-four voices. Thanks to the goodwill of the singers and the Handelian enthusiasm of Dr. Mann the choruses were admirably sung, with point, freshness and intelligence. The orchestra consisted of twenty strings, four oboes, four bassoons, one trumpet, two horns and drums. Thus the instrumentalists outnumbered the chorus singers, whereas nowadays the reverse is the case. The effects of the orchestral parts were most interesting: Handel knew the value of contrasts and, after the manner of his time, obtained them. His colouring, too, showed the hand of a master. In conclusion, Dr. Mann may be warmly congratulated on the result of his experiment.

Sir Charles Brett has been presented with a congratulatory address by the Belfast Philharmonic Society on the occasion of the recent honour of Knighthood conferred upon him by the King. Since the formation of the Society in 1874 he has taken a leading part in its affairs, having been one of the honorary secretaries since 1883, and it is in no small measure due to his untiring energy and whole-hearted enthusiasm that this organization has taken the foremost place in the musical life of Ireland. In the course of his reply to the address, Sir Charles said:

I need not attempt to point out the advantages of music as a recreation. In a busy life I have found it productive of the very greatest rest and change for a tired brain. Music was a divine art, and had gone on with the growth of civilization from the earliest times to the present. He hoped and believed that it would continue to do so long after golf and bridge had gone out of fashion.

The Hovingham Musical Festival—the thirteenth of the series—is announced to be held on October 17 and 18. The outline programme forecasts performances of the following works:

*Choral:* The Black Knight (*Elgar*); Te Deum (*Dvořák*); Kubla Khan (*Coleridge-Taylor*); Spring (*Haydn*); and Sleepers, wake (*Bach*).

*Instrumental:* Concerto for violin and violoncello (*Brahms*); Jupiter Symphony (*Mozart*); Ballet Egyptian (*Luigini*); Irish Rhapsody, No. 1 (*Stanford*); Violin concerto (*Beethoven*); and Violoncello concerto (*Saint-Saëns*).

In addition to the above a chamber concert will be given by the Kruse Quartet. The honorary conductor of the Festival is Mr. T. T. Noble, organist of York Minster, but the Rev. Canon Pemberton, founder and former conductor of this interesting Yorkshire music-making, will take charge of the Jupiter symphony and Haydn's 'Spring.'

The preliminary prospectus of the Birmingham Musical Festival—October 2, 3, 4, 5—announces the following quartet of new works, all by native composers. The order of performance is as hereunder stated:

Oratorio—The Kingdom	-	-	Edward Elgar.
The Bells (for chorus and orchestra)	-	-	Joseph Holbrooke.
Sinfonietta in G minor	-	-	Percy Pitt.
Omar Khayyam	-	-	Granville Bantock.

Choral works, other than the above novelties, include the following:

Elijah; The Apostles; Sing ye to the Lord (*Bach*); Messiah; Mass in D (*Beethoven*); The Revenge; and Hymn of Praise.

Orchestral compositions are represented by—

Symphony in C minor (*Brahms*); Symphonic poems Don Juan and Tod und Verklärung; Overtures Le Carnaval Romain, Tannhäuser, and Flying Dutchman; and Violin concertos (soloist, Mischa Elman) by Beethoven and Tchaikovsky.

Dr. Hans Richter occupies his accustomed place as conductor, Mr. R. H. Wilson is the chorus-master, and Mr. C. W. Perkins is the organist, while the soloists are twelve in number.

High falutinism finds favour in the Antipodes. This is the strain in which a Sydney newspaper described an organ recital given by Mr. Edwin (not Edward) H. Lemare:

He sits down in front of the key-board, and at once there is a mighty rushing tidal wave of sound. Edward, with the curly moustache, stands beside it—turns it with one hand from one ocean into another; pats it smooth; puts a white, fat palm on it, and squashes it flat and still; lifts it up with two fingers, and wipes the spray off it with a third; gives it a little shove, till all the roaring, screaming, spouting, trumpeting, hooting monsters in creation are rolling along its crest; then suddenly he puts a thumb in front of it, and stops it dead, so that one foolish little bird in a rose garden may begin to twitter.

Then Edward, with the same plump, placid face, drops the tidal wave down into a gulf of silence, and you go away to consider what a fearsome monster the organ is, and how many things might happen if it broke loose and ran amok, with torn music hanging from its jaws and a froth of wild sound dripping from its mouth.

An addition to the vocabulary of musical terms comes to us from Barmouth in an assertive yellow poster which, in black letters four inches high, is headed:

#### HANDELORIAN ORGAN RECITALS.

But if Handel's star was in the ascendant at those performances, why not Handelorion?

#### PETER CORNELIUS.

A good, lovable man, a sterling, upright character was Peter Cornelius, whom, after perusing these two portly volumes,\* we seem to know as intimately as if he were a dear, life-long friend. His is the usual story of a genius-gifted composer's struggle for recognition which refused to come, or at any rate to provide the wherewithal of an independent existence until Cornelius had reached the middle-age period of his life. He had to rely upon his brothers and friends to provide him with money whenever he was unable to obtain pupils, or when such work as translating essays, poems and operatic libretti for Liszt, Berlioz and Rubinstein was not forthcoming. Most of his compositions—chiefly collections of songs, now prized as little masterpieces—went the round of many publishers' offices only to be returned or forgotten; indeed, many were not published until after his death! Even his masterpiece, the delightful 'Barber of Bagdad,' which in his lifetime enjoyed one single performance only, brought him in a *tantième* of five double Louis d'or. Cornelius was one of those artists who, knowing in what direction their strength lies, spend the greater part of their lives waiting for something to turn up which shall enable them to exercise their particular gifts to their own fullest artistic satisfaction, and meanwhile refuse to turn

\* Peter Cornelius, Ausgewählte Briefe nebst Tagebuchblättern und Gelegenheitsgedichten. Herausgegeben von seinem Sohne Carl Maria Cornelius. Two vols. Leipzig: Breitkopf und Härtel.

their hand to some other work—uncongenial perhaps, but neither difficult nor degrading—which would secure for them something like independence. Thus we see poor Cornelius continually urged by relatives and friends to obtain some fixed appointment as conductor, organist, or teacher. Once or twice he tries, unsuccessfully; but generally he argues that he is unfit for the post, that he wants liberty, which of course means liberty to wait for something better, something more suited to his hyper-sensitive, independent nature. There is no doubt that he might have gained a better position for himself, both as man and as creative artist, if he had been more energetic, more a man of the world who knows how to embrace an opportunity when it presents itself. But even this weakness in his character fails to spoil the fascinating character-picture drawn by the man himself in these 700 letters, poems and extracts from diaries, totalling no less than 1,600 pages. The charm of his personality is of a rare and fragrant kind, and one never dips into these volumes without feeling refreshed and all the better for having had a chat with and grasped the hand, so to speak, of this good and true, noble-hearted and broad-minded man; for having listened to his deeply-felt and earnestly-expressed views on life, religion and his beloved art, or smiled at his jokes and jingling, humorous rhymes.

Peter Cornelius was the son of an actor, and the godson of a cousin of his father, Peter von Cornelius, the great German painter, in whose honour Mendelssohn composed his spirited 'Cornelius' march. Little Peter—'Pitterchen,' as he called himself, to rhyme with 'Mütterchen'—was destined for the stage, that is to say, his father, the actor, wished to play the part of Destiny for his son who, however, after a few unsuccessful appearances (e.g. as Raoul in Schiller's 'Maid of Orleans,' when Peter's legs and chest were 'splendidly stuffed, to give him a manly appearance'), was early attracted by music. Thus we find him in 1841, at the age of seventeen, in London, staying at 17, Southampton Street, Covent Garden, as a second violinist in the orchestra of a German Opera Company, playing in Drury Lane Theatre. He cannot have been a very wonderful fiddler, for after the first performance (Weber's 'Freischütz') he writes to his father that he 'got on very well in the orchestra, and did not cause the least trouble.' He revels in the wonders of the London streets, the museums, churches, &c., and lives as cheaply as he can, so as to be able to buy some presents for his relatives. He only complains of the after effects of sea-sickness and of the London water, which is 'bad and dangerous to health.' He has 'coffee and bread for breakfast, costing me 2½d.; for dinner I have some delicious pea-soup, meat and pudding, costing me 8d. or 10d., or at the utmost 1 shilling. In the evening I drink a point (*sic!*) of half-and-half which costs 3d., and if I am hungry I eat a couple of boiled eggs or bread and cheese. I don't like the English beer, but when I do get thirsty I prefer half-and-half.' At Manchester the German opera company came to grief financially. Poor Peter did not like the place at all: 'It seemed too disgusting at first, after London, and even now I cannot work up any enthusiasm over it. It is a very large town, dissected by three filthy, muddy rivers and many canals; people say it rains here for nine months of the year, and snows during the remaining three months,' and so on.

Upon his return to Mayence we find him applying his eager mind to the study of Bach's '48,' Mozart's quartets, and Shakespeare, in English and German, for which purpose he rises regularly at six o'clock. He has lessons in composition from Heinrich Esser

(afterwards conductor at the Vienna Court Opera), who 'is a Brummbar (grumbling bear), always wanting originality; but I fear this early striving after originality is not wise; it is the greatest fault of the modern composers.' And then the seventeen-year-old wiseacre adds the very sage and true remark: 'of course it is best if the compositions are spontaneously original.' True, O wise, young judge, for thus we get a Schubert, Berlioz, Dvorák, or Cornelius! In 1845 he is in Berlin, the guest of his 'swell' relative (always called uncle by him) 'Geheimrath' Peter von Cornelius, the painter, where he meets many distinguished men of the day.

The old gentleman seems to have been kind enough to his struggling young relative, but he was evidently a man to be esteemed rather than loved. 'He is surrounded,' writes Peter to his favourite sister, 'by a host of sycophants, admirers, and patronizing enthusiasts—but friends? He has no friend like his good cousin Carl (Peter's father). His name will ever shine in the history of Art—but in the hearts of loving men? Dear Susanna! If a good genius descended from heaven, and with one hand offered me my uncle's perfection of art, and with the other my father's perfection of love, Oh! I would sorrowfully shut my eyes to the one, and with both hands would grasp such love.'

At the Berlin opera Cornelius heard Jenny Lind, then at the beginning of her wonderful career, and introduced to Berlin by Meyerbeer, who had written his opera 'Ein Feldlager in Schlesien' (1840) specially for her. 'A foretaste of heavenly bliss,' raves Peter, 'worth more than seeing the other puppets dance, or hearing even the most voice-gifted of hens cackle a hundred times.' He makes good progress in his musical studies under S. W. Dehn, whom he likes all the better for displaying certain little human failings and weaknesses. He 'loves the dear old Adam' in him because, seeing the master thus humanly weak on occasions 'makes my affection for him possible.' Amongst attempts at composition some marches for infantry and cavalry bands, an overture for grand orchestra, and a 'Stabat mater' are mentioned, but none of these things have been preserved. He makes plans for going to Paris to study singing under Garcia, though this, like so many of Cornelius's *châteaux d'Espagne*, came to naught. He calls on Taubert, the conductor of the Berlin opera, and on Nicolai, the other court Kapellmeister (composer of 'The Merry Wives of Windsor') for an expression of opinion on his compositions. Their verdicts were depressing. The former recommends 'sticking to song-writing.' 'I had brought a Tragedy and he said "write songs"; I had come with plans for palaces and he said: "go and build pigsties." Nicolai was even more cruel: 'He says I know nothing, can't write a note correctly, should have studied with Neithardt, Grell, or Taubert—with anybody rather than Dehn. In fact, he kicked me, the load, whereas the kicks were meant for the donkey, *alias* Dehn.' No wonder the verdict of these great men upset poor Peter, and made a longer stay in Berlin distasteful. He speaks of founding a School of singing in some town in America, England or Germany, 'to train talented young people for the operatic stage and revive the old Italian vocal art.' Eventually, he visits Dessau, where Friedrich Schneider lived, one of the greatest theorists of his day and styled the 'Handel of his age' because of his many successful oratorios. Cornelius 'found the old gentleman sitting at the window, reading, suffering from stomach cramp, and with the most extraordinary nose in the world.' Naturally poor dyspeptic Schneider was not in a mood for perusing a nobody's attempts at composition, and so this little excursion proved

fruitless. Soon we hear of plans for a comic opera: 'One road still remains open to us composers; we have had our three great tragic writers in music, but there has not yet been an Aristophanes. I know no purely German comic opera amongst modern works; since Dittersdorf we have not had a real comic writer amongst our composers,' &c., &c. Then he mentions a one-act comic opera; the libretto he has finished, and the music he hopes to complete in the spring. This little work (can it have been a first draft of the famous 'Barber of Bagdad'?) like so many actually completed songs, duets, string quartets, masses, psalms, &c., has disappeared. Cornelius, who applied the severest self-criticism, no doubt himself arranged an occasional *auto-da-fé* at which the unworthy children of his Muse were handed over to the flames. In his last letter from Berlin, dated February 2, 1852, he announces his first appearance as a musical critic. His article, on a concert in the Singakademie, appeared in the *Konstitutionelle Zeitung* on February 1. Needless to say he received nothing for it! But seeing that he afterwards displayed considerable activity and exceptional gifts as a writer on musical subjects, the fact that he became a critic for the said paper, 'quite unexpectedly,' is of interest. He looked upon it as 'an event' in his career, and no doubt he built more castles in the air. However, once again nothing came of the matter. In March we find him in Weimar, knocking at the gate of the Altenburg, the residence of Franz Liszt. His career may be said to have really commenced with this important step.

A. J. J.

(To be continued.)

## MENDELSSOHN'S VIOLIN CONCERTO.

BY SIR GEORGE GROVE, C.B.

This exquisite composition—Mendelssohn's only Concerto for the violin, as Beethoven's was—was finally completed in the year 1844, and first performed by Herr Ferdinand David at one of the concerts at the Gewandhaus at Leipzig, on March 13, 1845. We say 'finally completed,' because there is evidence to show that it occupied the author more or less constantly during more than five years. On July 30, 1838, he informs David that he 'would like to write a Violin concerto for him next winter.' 'One in E minor runs in my head, the beginning of which gives me no peace.' And no wonder, if the beginning was the same as we now have it! Later still it is 'swimming about in his head in a shapeless condition,' though 'a genial day or two would bring it into shape.' Not so easy, however; for David has bespoken a 'brilliant' beginning, and how is *that* to be got? The whole first solo must be on the high E!

After this we hear little more of it till 1844. It had, however, been constantly in his thoughts, and the themes and passages are said to have been quoted continually in his (unpublished) letters to the friends whom he was accustomed to consult on such points. The first draft may possibly have been made at Soden, near Frankfurt, in the delicious weeks of rest and enjoyment which followed his triumphant but exhausting visit to England; and it was there, says Lampadius his biographer, that he first played it on the pianoforte to Moscheles. The manuscript score is dated (without place) 'd. 16 September, 1844.' It was performed in London, by Signor Sivori, at the concert of the Philharmonic Society on June 29,\* 1846.

That was not, however, the actual first performance of the work in this country. We are indebted to Mr. F. G. Edwards for the following information, which, like all details regarding these great works,

is full of interest, and will be welcomed by our readers:

'The first performance of Mendelssohn's Violin concerto in England,' says Mr. Edwards (*see THE MUSICAL TIMES* for July 1, 1896), 'took place on December 23, 1845, at the Western Institution, 47, Leicester Square, in the room which is now the well-known sale-room of Messrs. Puttick & Simpson, and formerly the studio of Sir Joshua Reynolds. The performer was a Herr Kreutzer, "Director of Music to the Grand Duke of Baden," and the occasion was a musical lecture on "Mendelssohn"—one of a series called "Evenings with the great composers"—given by Mr. Henry J. Lincoln, formerly musical critic of the *Daily News*, who played the pianoforte accompaniment to the concerto. Mr. Lincoln remembers that an old gentleman, seated in the front row of the audience, persistently marked the rhythm of the last movement with his umbrella! The first performance of the Concerto in England *with orchestra* was at the Philharmonic concert,' as stated above.

*Allegro molto appassionato* (E minor), ending  
*Presto* and leading into  
*Andante* (C major); that into a short  
*Allegretto non troppo* (E minor), and that into the  
*Finale, Allegro molto vivace* (E major).

1. The Concerto opens with the prelude of only a single bar, with a passionate subject in the principal violin, of which the following is the commencement:

Solo violin.

No. 1. *Allegro molto appassionato.*

The notation shows a single bar prelude in E minor, marked *p* (piano). It consists of a single eighth note followed by a dotted eighth note, then a quarter note, and finally a half note, all in the treble clef. The key signature has one sharp (F#).

To this succeeds the following theme in the same key:

No. 2.

The notation shows a short theme in C major, marked *p* (piano). It consists of a single eighth note followed by a dotted eighth note, then a quarter note, and finally a half note, all in the treble clef. The key signature has no sharps or flats.

and to this again a third in the 'relative major' key (G), one of the most lovely themes that ever inspired a composer or haunted a hearer:

No. 3. *Tranquilla.*

The notation shows a short theme in G major, marked *pp* (pianissimo). It consists of a single eighth note followed by a dotted eighth note, then a quarter note, and finally a half note, all in the treble clef. The key signature has two sharps (F# and C#).

\* Not 27th, as printed in error in the programme of the day.

given out by the flutes and clarinets alone, and accompanied by the solo violin on the low G. Such are the main materials out of which the movement is formed.

But like everything of Mendelssohn's, each movement throughout the entire composition is brought up to the highest perfection of finish, and abounds with beauties small and great, all demanding quotation, if space allowed it. We cannot, however, resist calling attention to the beginning of the second solo—answering to the working-out section in a symphony—where a fragment from the main subject (No. 1) is emitted by the wind instruments (flute and clarinet, flute and oboe, clarinet and bassoon) alternately; these successive pairs calling to one another, somewhat after the fashion of a beautiful passage in the 'Hebrides' overture, the solo violin meanwhile pursuing its way up and down the scale in intervals suggested by the theme which forms our second quotation (No. 2):

No. 4.

FL.  
Clar. Sev.  
Solo violin.  
Strings.  
V'cello.  
col bassi.

The cadenza, Mendelssohn's own (or rather, as the autograph and correspondence show, his and David's)—for he would not leave anything to chance—comes in earlier than usual, at the end of the third quotation. It begins solo; but before its restless arpeggios cease, is joined by the orchestra.

II. The second portion of the Concerto—*Andante*, 6-8, in the key of C—is not divided from the preceding movement by more than a short pause. The following is the beautiful theme with which it commences, after eight bars of prelude:

No. 5.

Solo violin.  
Andante.

Another theme, of a more agitated character, of which much use is made, is as follows:

No. 6.

Andante.

III. A short movement of fifteen bars, *Allegretto non troppo*, in the original key, serves as a bridge from the calm beauty of the *Andante* to the fiery impetuosity of the *Finale*—*Allegro molto vivace*—which, after a few coquetting bars, dashes into the following graceful and irresistible theme in the major:

No. 7.  
*Allegro molto vivace.*  
Solo violin.

*p p leggiero.*  
*sempre p p e leggiero.*

Another theme, worked with great pertinacity by the solo instrument and the entire orchestra, is as follows:

No. 8.

*f*

A third is given out by the solo violin in G major:

No. 9.

*cres.*

and is then made to do duty, in a manner and with an effect which no one who hears it can ever forget, as accompaniment to the original theme (No. 7) in this fashion:

No. 10. Solo violin.  
Viol. 1 & 2.  
Violas & cellos. } *arco.*  
Bassi *pizz.*

Here the new theme is given to the whole of the strings (except the basses) in unisons and octaves with much expression, and the result is truly splendid. This is just before the *reprise* of the subject, where the same thing occurs in E major with even still finer effect.

The autograph of the Concerto belonged to the late Ferdinand David, and through his kindness we had the privilege of examining it. The manuscript is an oblong folio volume of sixty-six pages, with twelve staves to a page. At the top of the first page Mendelssohn has written 'Concerto.' . . . 'H. d. M.' and at the end he has dated it 'd. 16 September, 1844.' It is a beautiful specimen of Mendelssohn's neat, clear handwriting, with comparatively few alterations. Here and there a couple of bars are crossed out from top to bottom (evidently done while writing), and there are

\* These letters, or something similar, are found at the head of most of Mendelssohn's manuscript scores, beginning with his early boyhood. They are probably the initial letters of a prayer. Their presence serves to distinguish the original autographs of his works from all subsequent copies by his own hand, in which he never placed them.



constant small corrections, but nothing important. But a comparison of it with the printed score reveals very many interesting changes, testifying to that never-ceasing desire to do his best, and give the thought that was in his mind its very finest and clearest form. In fact, when examined with the help of the letters which passed between Mendelssohn and David, it becomes evident that the time between September 16 and the 13th of the following March was occupied more or less constantly in canvassing various minute changes, all improvements, though not all of equal moment. Two specimens of these letters, given below, convey an idea of the general nature of these changes, and the ultimate result would be seen by a minute comparison of the manuscript with the printed score.

The first movement is marked *Allegro con fuoco* in the autograph; the other movements are as in the printed copy. Of the more important changes in the music the following may be noticed in the part of the solo violin:

Page 9 (of the printed full score\*). The second subject was originally introduced an octave lower than it now stands, thus:

No. 11.

Printed score, p. 9.

MS.

the gain in sonority and brilliancy in the change being obvious.

The well-known passage at p. 18 was originally quite different and far less effective (as will be evident from the quotation), besides missing the present references to the principal theme of the movement:

No. 12.

Printed score, p. 18.

MS. 1st version.

MS. 2nd version.

&c.

The same thing, *mutatis mutandis*, occurs on the recurrence of the passage at p. 33. A more complex alteration has been made at p. 21, involving the excision of two bars, and the sacrifice of an allusion to the rhythm of the original theme in the trumpets and drums—see (a a) below, compared with the three opening bars of the *Allegro*. But then the very

remarkable modulation into C sharp, which follows the quotation, is anticipated by two bars:

No. 13. Solo violin.

Printed score, p. 21.

MS.

Solo violin.

Clar. & Fag.

Viol.

Tr. & Timp. *pp*

Bassi. (a) (a)

Tr. & Timp. *tacit.*

P. 36. Double notes (referring to the first theme) have been substituted in the solo violin for the somewhat commonplace arpeggios, greatly to the advantage of the passage; and the instrumentation has been altered accordingly:

No. 14.

Printed score, p. 36.

MS.

Solo loco.

Solo

P. 39. The famous passage at bar 4 and onwards of this page is written in the manuscript an octave lower.

P. 41. The solo violin part stands in the manuscript as follows:

No. 15.

\* The pagination references are to the full-score of the *Peters* edition.

Of less important alterations the following may be mentioned:

No. 16.

Printed score, p. 16.

MS.

No. 17.

Printed score, p. 40.

MS.

and the same four bars later to enable the *crescendo* to be more easily and effectively made.

P. 34. The shakes in the flute are in the manuscript an octave lower; the clarinet rests; and the drum has a part which is now omitted.

P. 45. In the manuscript the upper notes of the solo violin are reinforced by the flute—now omitted.

P. 45. The parts for flute, clarinets, and bassoons were originally written in the manuscript. Mendelssohn then erased them, and afterwards restored them as they now stand.

P. 29. The *pp* which is so magical in this place (after the double bar) is not found in the manuscript.

P. 47. Here is a change which shows how vast an improvement may reside in a minute alteration:

No. 18.

Printed score, p. 47.

MS.

Soa. . . . . loco.

In the *Finale* the changes are but few, and all apparently with the view of giving more brilliancy to the solo violin—as for instance transposing passages an octave higher. The principal ones are as follows:

No. 19.

Printed score, p. 66.

MS.

at the previous occurrence of the passage (p. 57), it stands as in the manuscript, with a slight modification thus:

No. 20.

Printed score, p. 57.

MS.

Violin players will understand why the interval between the first and second notes should have been changed to an octave in the first case and retained at a fifth in the other:

No. 21.

Printed score, p. 69.

MS.

No. 22.

Printed score, p. 69.

MS.

*sf* &c.

and so on for two bars more: then

No. 23.

Printed score.

MS.

*sf*

The following are the letters from Mendelssohn to Ferdinand David above referred to:

Frankfurt, December 17, 1844.

Dear David,

I have now sent the score of the violin concerto to Breitkopf and Haertel and I have made a good many alterations in it: these must be altered in the band parts. There are also a good many alterations in the solo part. I hope they are improvements. Concerning all this I should so much like to have your opinion before giving the concerto to irrevocable publicity. If only I were near you, you would escape with a few afternoon calls, but as it is, I must beg you to write me as explicitly as you possibly can on the following points.

Firstly. Do you like the altered and extended cadenza? It pleases me much more than the original version: but is it playable and correctly noted? I want the arpeggios to begin at once in strict time and in four parts up to the *tutti*. I hope this will not be too exacting for the performer. I suppose also that the *diminuendo* into the *pp* can be easily managed. Is the alteration at the end of the first movement easy to play? I should think so.

One important point which is not clear to me—although I ought to be ashamed to confess it—is the *pizzicato* accompaniment to the subject of the *Adagio* [*Andante*]. I originally intended to write it in this way, but something or other—I really don't know what, prevented me. It is not the question what the effect of the *pizzicato* would be—I know that well enough—but what its effect will be in combination with the *coll arco* basses and solo violin. Will you be good enough to show the passage to Gade and let me know his opinion; and do not laugh at me too much! I am thoroughly ashamed of myself; but I can't help it and shall never get free of my habit of groping about.

Is the return to C major, without the flute, quite easy to play now? Really quite easy, so that it could

be executed with the greatest delicacy? You will not be displeased to find that in the last movement the solo part is less covered up.

'Thank heaven,' you will exclaim, 'that the concerto is finished.' Excuse my bothering you; but what am I to do?—Yours,

FELIX MENDELSSOHN BARTHOLDY.

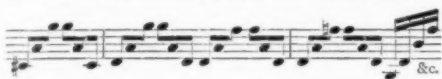
Frankfurt a. M., February 19, 1845.

Dear David,

Very many thanks for all the trouble you are taking with my Violin concerto, and forgive me for all the time and patience it must have cost you.

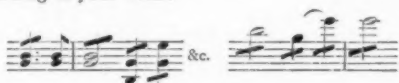
The bar before the *cadenza* I wish not to be repeated; I put there '*Cadenza ad libitum*,' by which I mean that the arpeggios can be made as long or as short as you like. If the *ad libit.* is not there, I will add it in correcting the proofs.

The four-part arpeggios are what I like best, with the same bowing from the beginning *ff* to the end *pp*. But if that is inconvenient, then alter them thus:



in that case, from the semiquavers onwards, by all means use a staccato bow.

Please alter the end of the first movement entirely according to your wish:



only, if not more difficult, I should naturally like it thus:



At the end [of the last movement] I would much rather take the octaves *quite* away. Please correct it thus:



Once more excuse all this trouble with which I bother you so; also excuse these hurried lines written in the greatest haste. Love to your wife.

Always thine,

FELIX MENDELSSOHN BARTHOLDY.

[The following additional changes have kindly been sent, specially for this reprint of Sir George Grove's analysis, by Mr. Paul David, of Uppingham, the former owner of the autograph.—ED. M.T.]

The passage 14 bars before the *Più presto* (1st movement) originally stood thus:



The *Cadanza* took this form; it is a mere sketch of what it afterwards became, and some of its best features are absent:



## Church and Organ Music.

### BEFORE AND AFTER THE GOSPEL.

The above ascriptions, so familiar in the Communion Service, have a little history of their own which is not without interest. One naturally, in the first place, turns to Jebb's '*The choral service of the united Church of England and Ireland*' (1843) in order to see what the worthy Canon has to say on the subject. We quote from p. 481:

The Glory before the Gospel is a short Anthem, customarily kept up in all churches, and forming part of the choral system universally, though enjoined by no present Rubric. It is to be found, however, in all the editions of the Prayer Book before the last review, and is supposed to have been omitted through inadvertence. No direction exists for announcing the termination of the Gospel, which may be accounted for by the ancient custom, enjoined by the Scotch Prayer Book, and prevalent in many country churches in England, though sanctioned by no Rubric, of saying or singing 'Thanks be to thee, O Lord,' when the appointed portion has been read.

Jebb, however, is in error when he states that 'the Glory before the Gospel is to be found in all the editions of the Prayer Book before the last review' (1662). An examination, at the British Museum, of the original editions of the Prayer Book has resulted in the following information: 'The booke of common prayer and administration of the Sacramentes, and other rites and ceremonies of the Church: after the use of the Church of England'—a black-letter tome published in 1549 and known as the Prayer Book of Edward VI.—contains the following direction in the Communion Service:

Immediately after the Epistle ended, the priest, or one appointed to read the Gospel, shall saie. The holy Gospell written in the Chapter of

The Clearkes and people shall aunswere

GLORY BE TO THEE, O LORDE.

No such direction appears in the Prayer Books of 1552, 1559, and 1662, therefore, whether it was omitted by inadvertence or purposely, the ascription is

technically illegal, though, as the recent 'Report of the Royal Commission on Ecclesiastical Discipline' states, it may 'be justified by long usage,' as, indeed, it is.

Let us now turn to a 17th century Liturgy bearing the following title:

THE BOOKE OF COMMON PRAYER and Administration of the Sacraments. And other parts of divine service for the use of the Church of Scotland.

The issue of this Prayer Book, in the year 1637, formed part of Archbishop Laud's abortive attempt to force Episcopacy upon the Scottish people. To quote from Professor Meiklejohn's 'A new History of England and Great Britain':

In 1633, eight years after his accession, Charles I. went down to Edinburgh, and was crowned with great pomp in the Abbey Church at Holyrood. He was so heartily received by all classes, that nothing he could wish for seemed likely to be rejected. When he got back to London, Laud proposed that Episcopacy should be restored in Scotland, the Liturgy introduced, and Presbyterianism abolished. Charles, with his usual want of sense and tact, consented. But the opposition was both general and intense. The Dean of Edinburgh no sooner opened the new prayer-book in the Cathedral of St. Giles, than stools, books, and cushions were hurled at his head: and the bishop and he had to flee for their lives, and were with difficulty smuggled back to their own homes. In keeping with the clumsy and generally too late concessions of Charles, it was discovered that the law made it binding on all persons to *buy* the prayer-book, but not necessarily to *use* it.

The Communion Service of the Scottish Prayer Book of 1637 contains the following direction:

And the Epistle ended, the Gospel shall be read, the Presbyter saying: *The holy Gospel is written in the Chapter of at the verse.* And then the people all standing up shall say: *Glory be to thee, O Lord.*

At the end of the Gospel, the Presbyter shall say: *So endeth the holy Gospel.* And the people shall answer: *Thanks be to thee, O Lord.*

Through what instrumentality the doxology 'Thanks be to thee, O Lord' (or 'Thanks be to thee, O Christ'), in this Scottish Liturgy, came into use in the Church of England appears to be unknown.

Turning to the consideration of the *music*—called by Jebb 'a short anthem'—of these twin sentences, we may quote Mr. John S. Bumpus, who tell us, in his

biography of 'Sir John Stevenson' (1893), p. 61, that several old-time composers set them, such as

Richard Portman, who was organist of Westminster Abbey in the reign of Charles I., and they occur in an ancient manuscript copy of his Service in F, in the possession of the writer. The doxology after the Gospel was most probably set for the first time by Tallis in his celebrated Service in the Dorian mode, composed soon after the Reformation; and this is the one in ordinary use.

The present writer has searched through many of the Services by composers of the latter part of the 17th century, *i.e.*, after the Restoration, for settings of these words, and has met with the following examples, some of which have not been printed:—Rogers in D, E minor and F; Bryan (of S. Paul's) in G; Ferabosco (of Ely) in A minor, D and E minor; Hawkins (of Ely) in A and G; Wise in E flat; and Loosemore in D minor. In the Services by the Georgian and early Victorian composers these settings seem to be of rare occurrence; we find them, however, in the Services of Hayes in E flat; Skeats (of Canterbury) in C; Jackson (of Exeter) in C, E, F and E flat; Clarke-Whitfield in E; and Sir J. L. Rogers in F. Attwood wrote an elaborate setting in the key of A, for use in S. Paul's Cathedral, to the words 'Thanks be unto Thee, O Lord, for this, Thy Holy Gospel.' In a volume of Anthems and Chants by James Radcliffe, lay clerk of Durham, published in October, 1801, the Thanksgiving after the Gospel is absurdly headed *Gloria in Excelsis*. At the present day, composers of full Communion Services invariably furnish original music for these sentences.

Mr. Bumpus has kindly supplied us with a copy of the Attwood setting to which he refers. Transcribed from a manuscript dated 1825, in his possession, it bears the statement that it was 'expressly composed for and is constantly used in St. Paul's Cathedral.' In sending the transcript Mr. Bumpus writes:

Taking the date into consideration, I should say that the little piece was intended as a part of the Service in A, composed by Attwood in 1825. It was in use at S. Paul's for a good many years, but I cannot exactly say when it was discontinued. The only portions of the Communion Service sung there in his time were the Sanctus, as an Introit, and the Kyrie: no Creed until 1842. It is curious how this little piece of music was retained in our churches at a time when everything except the Kyrie was unsung in the Communion Service.

Here is the Attwood composition above referred to:

#### THANKSGIVING AFTER THE GOSPEL.

THOMAS ATTWOOD.

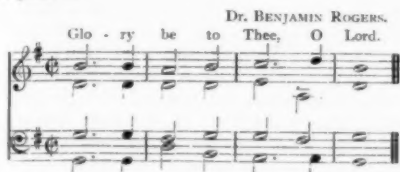
Thanks be to Thee, O Lord, . . . for Thy Ho - ly, Ho - ly Gos - pel. Thanks be to Thee, O

Lord, . . . for Thy Ho - ly, Ho - ly Gos - pel, Thy Ho - ly, Ho - ly Gos - pel.



Mr. Bumpus adds:

I send you, with the Attwood Thanksgiving, one by Dr. Benjamin Rogers. He set this in *all* his Services, including the well-known one in D, though Boyce did not print it.



From Dr. Benjamin Rogers's Communion Service in G, in the autograph of Dr. Philip Hayes, in the possession of Mr. John S. Bumpus. See THE MUSICAL TIMES, December, 1905, p. 784.

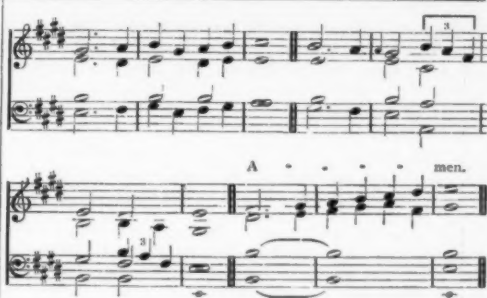
Some of the settings of 'Before and after the Gospel' are very wonderful inspirations, especially those of the dark period of English Church music, the late Georgian and early Victorian era. Michael Maybrick's 'Collection of Chants' (? 1825)—to which we referred in our July issue, p. 469—will furnish us with a typical example:



From the same book we cull one of Maybrick's chants, as showing the kind of strain beloved by singers in the early part of the 19th century:



As a matter of curious interest, it should be added that all the single and double chants in Maybrick's collection are furnished with *Amens*—sometimes the plagal, and at others the perfect cadence, and the last in the book, a single chant, is enriched with an extended *Amen* as follows:



REINAGLE'S 'ST. PETER' AND THOMAS BRITTON.

Mr. Frank Kidson, of Leeds, writes:

I have been much interested in your article on Alexander Robert Reinagle—the friend of my friend, the late Mr. T. W. Taphouse, of Oxford—and think I can solve the little difficulty as to the date of the collection of Psalm tunes in which 'St. Peter' first made its appearance; that is the one published by T. Holloway, of Hanway Street. I fix the date as 1836, for in the *Musical World* of April 29, 1836, p. 116, occurs this advertisement:

ORIGINAL PSALM TUNES, for Voice and Piano,  
Composed by A. R. REINAGLE of Oxford.  
Published by Holloway, 5, Hanway Street, Oxford  
Street. Price 4s.

As this advertisement is not repeated—so far as I have seen—I take it that it is one of a *new* publication, and that the date, '1826,' given in 'Scottish Psalmody,' may very easily be a printer's error, or a slip of the pen, for 1836.

I am fairly familiar with the biography of the Reinagle family—the two Josephs, father and grandfather of the A. R. Reinagle we are dealing with; but I have an 18th century publication by one of the family which somewhat puzzles me. I assume it to be by a brother of the first Joseph and great uncle of the composer of 'St. Peter.' It is entitled:

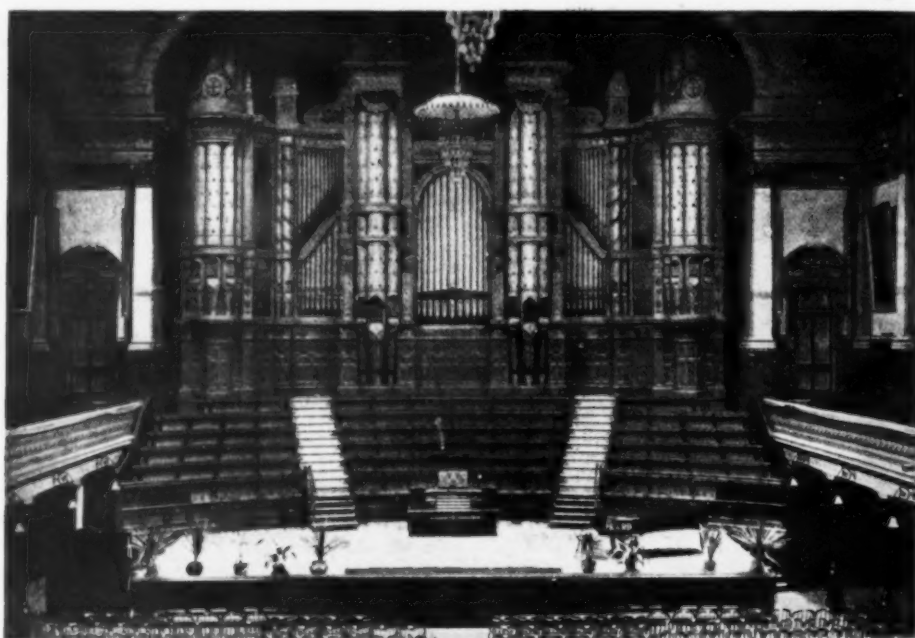
A | COLLECTION | of | The most favourite | SCOTS  
TUNES | with Variations | for the | Harpsichord | by  
A. REINAGLE | London. Printed for and sold by the  
Author. | Folio; engraved; pp. 26.

The imprint 'London' is, I fancy, a polite fiction, for the book is rudely engraved and I should say is either from an Irish or a Glasgow source. The Reinagle family settled in Edinburgh shortly after the middle of the 18th century, and I think that while the elder Joseph resided in Edinburgh, this A. Reinagle (his brother Alexander?) went to Glasgow. On the title-page of an interesting Glasgow publication of airs for the flute and violin—Aird's 'Selection of Scotch, English, Irish, and Foreign airs,' oblong 16mo [1782], vol. 2—is advertised 'Reinagle's Scotch airs for the Harpsichord, 4s.,' evidently the publication of which I have quoted the title.

I am sure all musical bibliographers will be grateful to you for reprinting in readable style the list of books which formed the musical library of Thomas Britton. How it makes one's mouth water! Apropos of Britton's library, there is a MS. entry in a book in the Bodleian Library which must formerly have belonged to the Musical small-coal man—viz., 'Mercurius Musicus,' 1699, oblong 4to. The note reads:

July 23, 1706. Borrowed of Mr. Britain 22 Old  
Song Books, which I promise to return upon demand.  
Witness my hand, William Pearson.

This William Pearson was the music-printer of Aldersgate. Was he faithful to his promise so solemnly entered into? What were those lightly-named 'Old Song Books' which would now be so precious?



THE ORGAN IN THE TOWN HALL, MELBOURNE.

This organ built by Messrs. William Hill & Son, at a total cost, including freight, duty, &c., of £7,000, was opened on August 10, 1872. Two or three years ago the Council took into consideration the necessity of bringing the instrument up to date in regard to action and tonal improvements, with the result that the work of reconstruction was placed in the hands of Messrs. Ingram, Hope, Jones & Co., of Hereford, at a cost of £4,500, and Mr. T. H. Collinson, of Edinburgh, supervised on behalf of the Melbourne Council the work executed in England. The organ, reconstructed on the electro-pneumatic system of action, was re-opened on July 4 by Mr. Edwin H. Lemare, who gave an interesting recital. The following is the specification of the instrument as it now stands:

## SPECIFICATION OF ORGAN.

## PEDAL ORGAN.

	Feet.		Feet.
Open diapason ..	32	Tibia clausa ..	8
Tibia profundissima ..	32	Fifteenth ..	4
Open diapason ..	16	Ophicleide ..	32
Tibia profunda ..	16	Trombone ..	16
Bourdon ..	16	Clarion ..	8
Viol d'orchestre ..	16		
Quint ..	12	Great to pedals.	
Tibia plena (from great)	8	Choir to pedals.	
Violon ..	8	Solo to pedals.	
Principal ..	8	Echo to pedals.	

## GREAT ORGAN.

Double open diapason ..	16	Double trumpet ..	16
Bourdon ..	16	Posaune ..	8
Diapason phanon ..	8	Trumpet ..	8
Open diapason ..	8	Clarion ..	4
Open diapason ..	8	Octave.	
Tibia plena ..	8	Swell to great sub.	
Gamba ..	8	Swell to great unison.	
Tibia clausa ..	8	Swell to great unison,	
String gamba ..	8	second touch.	
Dulciana ..	8	Swell to great octave.	
Muted viol ..	8	Choir to great sub.	
Harmonic flute ..	4	Choir to great unison.	
Principal ..	4	Solo to great unison.	
Twelfth ..	3	Solo to great unison,	
Fifteenth ..	3	second touch.	

4 Composition pedals.

4 Suitable bass attachments for same.

4 Combination key touches.

Extension octave to all stops.

## SWELL ORGAN.

	Feet.		Feet.
Bourdon ..	16	Cornopean ..	8
Diapason phanon ..	8	Oboe ..	8
Open diapason ..	8	Clarion ..	4
Open diapason ..	8	Tibia plena (from great organ)	8
Salicional ..	8	Octave.	
Vox celeste (tenor C) ..	8	Choir to swell unison.	
Liebligh gedacht ..	8	Choir to swell unison,	
Viol d'orchestre ..	8	second touch.	
Principal ..	4	Solo to swell unison.	
Suabe flute ..	4	Solo to swell unison,	
Quintadena ..	4	second touch.	
Double trumpet ..	16		

Tremulant; 3 Composition pedals; 3 Suitable bass attachments for same; 4 Combination key touches; Balanced swell pedal; Extension octave to all stops.

## CHOIR ORGAN.

Bourdon ..	16	Tibia dura ..	4
Salicional ..	8	Clarinet ..	8
Dulciana ..	8	Octave.	
Gedacht ..	8	Swell to choir unison.	
Viol d'orchestre ..	8	Solo to choir unison.	
Phonema ..	8	Solo to choir unison,	
Principal ..	4	second touch.	
Triangular flute ..	4		

2 Composition pedals; 2 Suitable bass attachments for same; 2 Combination key touches; Swell-box; Extension octave to all stops.

## SOLO ORGAN.

Liebligh bourdon ..	16	Vox humana ..	8
Harmonic flute ..	8	Tuba mirabilis ..	8
Vox angelica ..	8	Tuba mirabilis ..	4
Flute octaviante ..	4	Carillon (in separate swell-box).	
Piccolo ..	2	Tibia plena (derived from great organ) ..	8
Glockenspiel (2 ranks).		Octave.	
Bassoon ..	16	Choir to solo unison.	
Clarinet ..	8	Choir to solo unison,	
Orchestral oboe ..	8	second touch.	
Oboe ..	8		

Tremulant; 3 Combination key touches; Balanced swell pedal; Extension octave to all stops.

ECHO ORGAN. (Prepared for only, and to be placed in the south gallery of the hall.)

Viol d'orchestre ..	8	Orchestral oboe ..	8
Vox angelica (tenor C) ..	8	Vox humana ..	8
Viol d'amour ..	8	Octave.	
Flauto traverso ..	4	Choir to echo unison.	

Tremulant; Swell-box; Extension octave to all stops.

Manual compass: CC to C; 61 notes, 73 pipes.

Pedal compass: CC to F; 30 notes.

Stop switch key and pedal. Secondary stop switch for operating a complete set of 'Ad libitum' stop keys consisting of a duplicate stop key for every one existing in the organ. Crescendo pedal acting on stop keys. Blowing by an installation of electric motor and fans.

(Continued on page 623.)

# The day is past and over.

September 1, 1906

## EVENING HYMN-ANTHEM.

Words by an unknown ANATOLIUS of the 6th or 7th Century,  
translated by J. M. NEALE.

Composed by P. C. LUTRIN.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante moderato.*

SOPRANO. *mp*  
The day is past and o - ver; All thanks, O Lord, to Thee: I

ALTO. *mp*  
The day is past and o - ver; All thanks, O Lord, to Thee: I

TENOR. *mp*  
The day is past and o - ver; All thanks, O Lord, to Thee: I

BASS. *mp*  
The day is past and o - ver; All thanks, O Lord, to Thee: I

(For practice only.)  
*mp*  
*Andante moderato.*

*pp*  
pray Thee that of - fence - less The hours of dark may be: O Je - su, keep me

*pp*  
pray Thee that of - fence - less The hours of dark may be: O Je - su,

*pp*  
pray Thee that of - fence - less The hours of dark may be: O Je - su, keep me

*pp*  
pray Thee that of - fence - less The hours of dark may be: O Je - su,

*pp*

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*poco cres.* *mf*

in Thy sight, O Je - su, keep me, And save . . me, save me through the

*mp* *mf*

keep me, O Je - su, keep me in Thy sight, And save me, save me through the

*mp* *mf*

in Thy sight, O Je - su, keep me in Thy sight, And save . . me, save me through the

*poco cres.* *mf*

keep me in Thy sight, And save me, save me through the

*mp* *poco cres.*

com - ing night. The joys of day are o - ver: I lift my heart to

*mp* *poco cres.*

com - ing night. The joys of day are o - ver: I lift my

*mp* *poco cres.*

com - ing night. The joys of day are o - ver: I . . lift my

*mp* *poco cres.*

com - ing night. The joys of day are o - ver: I lift my

*p* *pp*

Thee: And call on Thee that sin - less The hours of gloom may be, the

*p* *pp*

heart to Thee: And call on Thee that sin - less The hours of gloom may be, the

*p* *pp*

heart to Thee: And call on Thee that sin - less The hours of gloom may be, the

*p* *pp*

heart to Thee: And call on Thee that sin - less The hours of gloom may be, the



*poco rit.* *a tempo.*  
*mp*  
hours of gloom may be. O Je - su, make their darkness light, And save me,  
*poco rit.* *a tempo.*  
*mp*  
hours of gloom may be. O Je - su, make their darkness light, And save me,  
*poco rit.* *a tempo.*  
*mp*  
hours of gloom may be. O Je - su, make their darkness light, And save me,  
*poco rit.* *a tempo.*  
*mp*  
hours of gloom may be. O Je - su, make their darkness light, And save me,  
*poco rit.* *a tempo.*  
*mp*  
save me through the com - ing night. The toils of day are o - ver: I  
*mf*  
save me through the com - ing night. The toils of day are o - ver: I  
*mf*  
save me through the com - ing night. The toils of day are o - ver: I  
*mf*  
save me through the com - ing night. The toils of day are o - ver: I  
*mf*  
raise the hymn to Thee; And ask that free from per - il The  
raise the hymn to Thee; . And ask that free from per - il The  
raise the hymn to Thee; . And ask that free from per - il The  
raise the hymn to Thee; . And ask that free from per - il The  
raise the hymn to Thee; . And ask that free from per - il The

hours of fear may be. O Je - su, keep me in Thy sight, O Je - su, keep me

hours of fear may be. O Je - - su, keep me, O Je - su, keep me

hours of fear may be. O Je - su, keep me in Thy sight, O Je - su, keep me

hours of fear may be. O Je - - su, keep me in Thy

keep me, And save . . me, save me through the com - ing night.

in Thy sight, And save me, save me through the com - ing night.

in Thy sight, And save . . me, save me through the com - ing night.

sight, And save me, save me through the com - ing night.

## CHURCH AND ORGAN MUSIC—(continued from page 618).

Dr. William George Price, organist to the Corporation of Belfast and of St. George's Episcopal Church in that city, has been appointed organist to the City Council of Melbourne for one year, during which time the permanent appointment is to be considered. The assessors appointed by the Melbourne authorities in the selection of a suitable candidate were Sir Frederick Bridge and Mr. T. H. Collinson, organist of St. Mary's Cathedral, Edinburgh.

Mr. James J. Wedgwood delivered an interesting lecture on 'Modern organ tone' before the members of the Huddersfield and District Organists' Association on July 21. This Association, which seems to be doing good work, now numbers 106 members. The honorary secretary is Mr. George F. Garner, Lion Arcade, Huddersfield.

At the recent Convocation held at the University of Toronto the degree of Doctor of Music was conferred, *honoris causa*, on Dr. Albert Ham, organist and choirmaster of St. James's Cathedral, Toronto, and on Mr. A. S. Vogt, organist of Jarvis Street Baptist Church.

Messrs. William Hill & Son have issued a pamphlet entitled 'The art of organ building.' This attractive and fully illustrated publication contains an account of organs built by this old-established firm (founded 1755) in various cathedrals, town halls, and churches.

Mr. Edwin H. Lemare has been giving organ recitals with much acceptance at Christchurch, New Zealand.

## ORGAN RECITALS.

Sir Walter Parratt, Handsworth Parish Church (re-opening of organ)—Concerto in G minor, *Handel*.

Dr. W. H. Speer, St. Peter's, Bexhill—Prelude in G minor, *Ouseley*.

Mr. W. F. G. Steele, Scots Church, Melbourne—Sonata in D minor, *Faulkes*.

Mr. Cecil Williams, Parish Church, Tenby—Seraph's strain, *Wolstenholme*.

Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford—March on a theme of Handel, *Guilman*.

Mr. Harry Packman, Christ Church, La Crosse—Sonata da Camera No. 1, *A. L. Peace*.

Mr. J. H. Bannister, St. Martin's, Bryanston—Andante in A, *Smart*.

Mr. Fred Sutcliffe, St. Andrew's, Blockley—Andante and Allegro, *Bache*.

Mr. John Pullett, St. Peter's, Harrogate—Gavotte, *Samuel Wesley*.

Mr. G. Steven Evans, Parish Church, Aberystwyth—Festive March, *Smart*.

Mr. G. Cecil Rodham, Longton Parish Church—Concert overture in C minor, *Hollins*.

Mr. Paul Rochard, St. Mary's, Tyne Dock—Sonata in C minor, *D. Fleuret*.

Mr. E. Harold Melling, Crawley Parish Church.—Invocation, *Guilman*.

Mr. C. E. R. Stevens, St. Mark's, Jersey.—Andante, *H. Davan Welton*.

Mr. Clement M. Spurling, Oundle School Chapel.—Choral Song and Fugue, *S. S. Wesley*.

Mr. Cecil Williams, Parish Church, Tenby.—Solemn March, *Pearce*.

## ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Alban Hamer, Adel Church, Leeds.

Mr. Robert Hanbury, Holmbury St. Mary Parish Church, Dorking.

Mr. Quintus S. H. James, Trinity Church, Easton, Penn., U.S.A.

Mr. A. E. Leatherland, Holy Trinity Church, Southwell.

Mr. J. Charles McLean, Tabernacle, Aberystwyth.

Mr. Sidney A. Mossell, Parish Church, Wokingham.

Mr. C. Hugh Rowcliffe, Parish Church, Ilford.

Mr. George A. Russell, St. Mary's Church, Bearwood.

Mr. Bryan E. Warhurst, St. Thomas's Church, Rhyl.

Mr. Matthew Watson, Brunswick United Methodist Free Church, Burnley.

Mr. Norman C. Woods, Parish Church, Chiswick.

## Reviews.

*Unaccompanied part-songs for mixed voices and for male voices, composed by Peter Cornelius. With English words.*

[Novello & Co., Ltd.]

The recent publication of several part-songs by Peter Cornelius (1824-1874) provides a favourable opportunity for comment on an interesting section of the works of a remarkable and unduly neglected composer. In this country, at least, it is only within the last year or two that choral societies have realised that Cornelius's part-songs provide them with new and beautiful worlds to conquer. The discovery has been mainly due to the insight and courage of two of the northern competition festival managers, those at Morecambe and Blackpool, in offering as test-pieces some of the most formidable of the whole series; for it must be admitted that the finest of these part-songs present extraordinary difficulties to chorists and demand unusual interpretative perception on the part of conductors. These difficulties have severely tried the mettle of some of the best constituted choirs, and maybe they have led many other choirs to denounce the vaulted grapes as sour. But when the part-songs are perfectly performed—as, to the great credit of some choirs, they have been on several notable occasions—their effect has silenced all cavillers, and has revealed the fact that however forced and crabbed the music may appear to the eye, the idiom in which it is cast is a perfectly natural one to the composer, and is often a powerful means of expression. To hear 'O Death, thou art the tranquil night' sung perfectly, is to experience a never-to-be-forgotten thrill. Such a performance has been given by the Hanley Cauldon Choir, under Mr. James. On this occasion one of the foremost living composers said, with emotion, 'It is the finest thing I have ever heard in my life,' and the tears stood gently in the eyes of another well-known musician. Then who could fail to be moved by the brooding melancholy and gusts of passion in 'The old soldier's dream' (men's voices), after hearing it sung by the Manchester Orpheus Society under Mr. W. S. Nesbitt, the Southport Society under Mr. Clarke, and by other northern choirs that have made a special study of the piece?

Not all the part-songs of Cornelius are of the importance of those so far named, but there are others of great and striking merit. 'I can but love thee' (mixed voices, six parts) and 'Throne of mercy' (mixed voices, eight parts) are two that stand out, if only because they exhibit the composer in a more optimistic mood than do most of his choral works. 'Throne of mercy' has some powerful and gorgeous harmonic effects and climaxes. 'Die Vätergruft' (The hero's rest), in Canon Gorton's English version, was one of the first of Cornelius's short pieces to be performed in this country. It is peculiarly scored for bass (or baritone) solo and chorus (soprano, tenor and two bass parts), and is a characteristic example of the composer's power to express uncanny feelings. 'The tempest' (mixed voice, eight parts, double chorus) is a big, broad, highly dramatic chorus, with swelling climaxes in large curves. It is a piece that would create a sublime effect if adequately performed by large choirs. We do not know whether it has yet been performed in this country, but it ought not to have long to wait for a hearing. 'Comfort in tears' is another piece written for an unusual combination—baritone solo and chorus of mezzo-soprano, tenor and two bass parts. The soloist sings inconsolably of his loss, and his comrades in lively strains call upon him to forget his sorrows. 'The patriot's vow' (four parts, T.T.B.B.) is another fine piece with highly effective and broad climaxes. Several of the smaller compositions for mixed voices are arrangements of slow dances from instrumental pieces by Bach, and these are all allied to sacred words. 'By the waters of Babylon' is an adaptation of the *Sarabande* in Bach's third English Suite; 'Thy face is hidden' is the *Sarabande* from the first French Suite; and 'Jerusalem' is the second *Minuet* from the first Partita.

The remaining pieces to be noticed are all for men's voices. 'The trooper's song' (eight parts, double choir) is a dramatic chorus sung by soldiers fleeing from pursuit and in fear of King Death. Three smaller pieces are of

a solemn character, and intended to be sung by mourners for the dead at a graveside or elsewhere. 'Pilgrims' song' is an adaptation of the well-known theme in Schubert's D minor string quartet. 'Sorrow's tears' is an original composition with some deeply expressive effects. 'In the midst of life' is more developed, rising to moving passion and introducing a Kyrie eleison very impressively.

The English words in nearly all the pieces named are by Mr. W. G. Rothery, who has admirably fulfilled a difficult task. It is not merely that the original German words have been translated, but Mr. Rothery has contrived to fit the accents and not to distort the musical phrasing, and moreover the vowels are often well placed to allow of a maximum resonance. It may be hoped that the provision of an English edition of this beautiful and, to most choirs, new music, will attract the attention of conductors and chorists. The Welsh Eisteddfodau would do well to include some of it as tests; the more dramatic and emotional pieces should appeal to the best Welsh choirs.

*Music and Musicians.* By Edward Algernon Baughan.  
[John Lane.]

The contents of this book comprise twenty-nine critical essays set forth under five sectional headings: Random reflections—Edward Elgar and 'The Apostles'—Some notes on Wagner's 'Ring'—Richard Strauss and his symphonic poems—Richard Strauss and programme music. The author, in his preface, says: 'As they [the essays] extend for a period of over twelve years, I have been brought face to face with some revelations of mental development which I had not expected.'

In perusing this volume one has just the feeling that Mr. Baughan is inclined to attach too much importance to the office of the musical critic, or, to be more exact, the critic of music; but no one will question his literary fluency, even if his opinions are not always respected. Much of the clever writing contained in this book is of an impressionist and personal pronoun kind, and regarded from that point of view the essays furnish matter that is quite readable. One of the most sapient sentences in the whole of the 325 pages is this: 'If I were a composer I would rather write a single song which said something, and said it beautifully, than half the symphonic poems of to-day.' In the thoughtful and interesting paper on 'The Apostles and Elgar's future,' the oratorio 'The Light of Life' is twice referred to (p. 203) as 'The Light of the World,' the title of an oratorio by Sir Arthur Sullivan; and on p. 206, line 7, should not the word 'can' be 'cannot'?

*Harvest Festival Music.* Book 43 of the Village Organist.  
[Novello & Co., Ltd.]

It is a happy thought to provide books of organ voluntaries suitable for the various festivals and seasons of the Church, of which the first of the series, Harvest Festival Music, has just been issued. Here we find six pieces of various lengths and degrees of difficulty, though none of them are beyond the capacities of competent village organists. The selection opens with a Pastorale movement in the key of F, by Mr. Alfred Hollins, which in its 12-8 melodic flow is sure to prove attractive. (Quite characteristic of the composer is the touch of extraneous modulation on page 2—not difficult, however, despite the accidentals, if the key tonalities are grasped as they should be. Pleasant contrast is furnished by the second subject (key B flat), and the pedal part is perfectly easy.)

It may not be generally known that Handel originally wrote the duet in 'Judas Maccabæus' as a solo, therefore additional interest is attached to the arrangement, by Mr. F. Cunningham Woods, of the said solo version, which makes a true Harvest voluntary ('O lovely peace, with plenty crowned') and forms No. 2 of the book under notice. Mr. Woods has also furnished some Variations on Elvey's well-known tune 'St. George,' so closely associated with Dean Alford's harvest hymn 'Come, ye thankful people, come.' After the theme has undergone variational treatment, the tune is given out on the full-organ, plus an effective

pedal part in contrapuntal crotchets, which may be accepted as evidence of the high standard of technique with which Mr. Woods credits the village organist. In one single page Mr. John E. West shows what can be done in a 'short improvisation,' the said improvisation being on Schulz's tune 'Wir pflügen,' which is intended to be played either before or after the singing of the hymn 'We plough the fields and scatter.'

An arrangement of 'Thanksgiving at Harvest Time' from Dr. Cowen's oratorio 'Ruth,' provides an introductory voluntary, and a Fantasia on Barnby's anthem 'O Lord, how manifold,' by Mr. John E. West, will admirably serve its purpose as an effective postlude. In addition to those whose spheres of work lie in villages, there are doubtless many other organists who will welcome this garner of harvest music, published at the moderate price of One Shilling.

NEW EDITIONS OF STANDARD ANTHEMS.

*This is the record of John. Deliver us, O Lord.* Composed by Orlando Gibbons.

*Great and marvellous.* Composed by Thomas Tomkins.

*Put me not to rebuke, O Lord.* Composed by William Croft.

*Lift up your heads.* Composed by William Turner.

*Teach me Thy way.* Composed by William Fox.

[Novello & Co., Ltd.]

Fresh issues of the anthems of Orlando Gibbons and his distinguished contemporaries are to be warmly encouraged, for these men laid the foundations and built up to a considerable extent the splendid fabric of English church music. All the above anthems have been edited by Mr. John E. West, who has acquitted himself of his delicate work with conspicuous skill and artistic judgment. In some cases the editor has made considerable alterations in the disposal of the parts, but this has been accomplished without interfering with the original harmonic scheme. The autograph of 'This is the record of John,' in the library of Christ Church, Oxford, has an accompaniment for viols, and a note states that it 'was made for Dr. Laud, President of St. John's (College), Oxford.' The chorus parts are for S.A.A.T.B., but Mr. West has wisely adapted them for S.A.T.T.B. as being more likely to meet present tastes and requirements. The anthem therefore opens with a tenor instead of an alto solo, and this interchanging is maintained in two other solo passages. These portions provide effective contrast to the choruses, which, it need scarcely be said, are contrapuntal, as also is the accompaniment to the solos. The music, however, if somewhat severe in character, is dignified and interesting. The other anthem by Gibbons is shorter, and in four parts throughout. In common with its companion the choral-writing is independent, but it flows easily and will not be found difficult to read.

Thomas Tomkins—born in Pembrokeshire in 1586 and died in 1656—was a pupil of William Byrd and had a distinguished career. From being successively chorister and usher of Magdalen College, Oxford, he rose to the position of gentleman and organist of the Chapel Royal (1621) and subsequently became organist of Worcester Cathedral. The anthem 'Great and marvellous are Thy works' is from a published collection of his church music entitled 'Musica Deo sacra et Ecclesie Anglicanæ.' The work was originally laid out for S.A.A.T.B., but Mr. West has judiciously interchanged the parts to S.A.T.T.B.

'Put me not to rebuke,' by Dr. Croft, is as may be surmised more modern in character. The expression is more distinct, the variety of effects greater, and the *Final*, a neatly developed fugue, provides an impressive conclusion. 'Lift up your heads,' by Dr. William Turner, was first published in Playford's 'Divine Companion' (1701). It is a short, spirit setting of verses seven and eight from Psalm xxiv, and is specially suitable for Ascensiontide. 'Teach me Thy way,' by William Fox—organist of Ely Cathedral from 1572 to 1579—written for four voices, is a beautiful example of early expression of devotional feeling. Simple and unaffected in design and character, the music seems to be the unpremeditated outpouring of an earnest spirit.



*English Music [1604 to 1904].* Being the Lectures given at the Music Loan Exhibition of the Worshipful Company of Musicians, held at Fishmongers' Hall, London Bridge, June-July, 1904.

[The Walter Scott Publishing Company, Limited.]

It was a happy inspiration on the part of the Worshipful Company of Musicians to combine a series of lectures with the interesting exhibition which they formed at Fishmongers' Hall in 1904, in commemoration of the Tercentenary of the grant of their charter, and it is most fitting that these lectures should be brought together and published in permanent form; but we confess that we should have preferred to receive them in more serious garb than that of the 'Music Story Series,' and under a less misleading title than that of 'English Music.'

The course of lectures was much appreciated by an audience which filled the limited space available on each of the afternoons of the three short weeks during which the exhibition remained open—indeed, at Sir J. F. Bridge's lecture so many were turned away disappointed that he was persuaded to give it a second time, a fact which we do not find recorded in this volume. They were, of course, addressed to a popular audience, but the temptation to run into the 'Lecture with Musical Illustrations' of the Literary Institution was fairly resisted, so that none was without an educational value.

From a short preface in explanation of the scheme of the Exhibition we gather that Mr. T. L. Southgate has acted as general editor of the series, although he is apparently too modest to claim the position. We congratulate him on the care with which he has carried out his duties. To his untiring labours the Exhibition was greatly indebted for its success, while to him we owe two of the most interesting lectures of the series, the first on the Evolution of the Pianoforte, the second, of greater importance, on the Regal and its successors, which is of real value as tracing the development of instruments of the free reed class, although we notice that he fails to mention the Seraphine, the earliest attempt in that direction; the result was far from satisfactory, but it paved the way for the harmonium, and was mainly of English origin. The much-debated question, the construction of the hydraulic organ, was treated by the well-known enthusiast in early instruments, the Rev. F. W. Galpin, whose collection added so greatly to the interest of the Exhibition. Basing his design on that of a small model of baked clay discovered on the site of Carthage, Mr. Galpin has actually constructed a workable instrument which he claims to conform in every particular to the description as given by Hero and Vitruvius.

Of the scientific papers, that on single and double reed instruments was treated by Mr. D. J. Blaikley, whose authority on the subject none will gainsay, while an admirable lecture was given by Mr. J. E. Borland on brass instruments, the principles involved in the construction of which are so imperfectly understood even by many educated musicians. A lecture by Mr. J. Finn on 'The recorder, flute and its allies,' completed the circle of wind instruments, while Mr. W. W. Cobbett treated of the violin family; thus none of the departments of the orchestra, except the instruments of percussion, were neglected, nor was the disestablished family of viols overlooked, as it formed the subject of a most interesting lecture by Dr. Henry Watson, of Manchester.

The subject of early music printing fell of right to Mr. Alfred Littleton, who traced the art from its infancy, and was able to illustrate it by actual examples from his own valuable collection. It must suffice to record that the remaining lectures were—'English Songs' (Dr. W. H. Cummings); 'Madrigals, &c.' (Dr. Markham Lee); 'Music in England in the year 1604' (Sir J. F. Bridge); 'Dances of bygone days' (Mr. Algernon Rose); 'Masques and early operas' (Mr. A. H. D. Prendergast); 'English opera after Purcell' (Dr. F. J. Sawyer); and 'Cathedral music composers' (Dr. Huntley), so that it will be seen the whole course was laid out on a scheme which fairly covered the subject. To these must be added Sir Ernest Clarke's breezy lecture on 'Music of the country-side.' It remains to add that all these lectures were worthy of the occasion, and the musical illustrations well selected and well rendered, while Mr. Prendergast and Sir E. Clarke varied the

proceedings, so far as to introduce dancing. It should be mentioned that of the seventeen lectures twelve were delivered by members of the Musicians' Company.

The book is well printed and profusely illustrated with musical examples, figures of instruments and reproductions of titles of ancient musical works. The frontispiece, however excellent as a work of art, is wholly out of place, and we fancy that some of the facsimiles are not reproduced from their originals.

*The Sands of Dee.* Ballad for chorus and orchestra. Words by Charles Kingsley. Music by Charles A. E. Harriss. [Novello & Co., Ltd.]

Not a few composers have been inspired by the tragic fate of the hapless maid who went 'all alone' to call the cattle home on the sands of Dee; but Dr. Harriss's setting possesses a freshness that certainly justifies his taking as his text Charles Kingsley's pathetic lines. The composer makes it manifest that the poem lends itself to the choral ballad form, and this in itself is no small testimony to his success. The music contains several points of interest. At the opening the figure in the accompaniment, alternating in each bar between E minor and G major, ingeniously suggests 'the cruel crawling foam,' and use of this figure at the close of the work gives an artistic sense of completeness. The creeping up of the fatal 'Western tide' is also cleverly illustrated, and impressive use is made of a ground bass at the words 'They rowed her in across the rolling foam.' The vocal parts are equally well designed to intensify the mental picture conjured up by the poem, and the little work may be warmly recommended to conductors of choral societies as likely to interest both singers and listeners.

*The Independent Methodist Tune Book.* Edited by Richard Brimelow and Thomas Robinson.

[Wigan: The Independent Methodist Book Room.]

The output of new collections of hymn tunes shows no signs of abatement. For the most part they are now issued with the words of the hymns with which they are allied, but the first of the books under review consists of tunes only. In discharging their duties the editors of the Independent Methodist Tune Book had a three-fold object in view—we quote from the Preface—(i.) 'to enrich the Service of Praise by providing a book which would contain a large selection of the best tunes published during the last four centuries'; (ii.) 'to supply new tunes to many hymns the metres of which are universally acknowledged to be inadequately provided for,' and (iii.) 'to present in one book a collection of tunes so comprehensive as to satisfactorily meet the varied requirements of Churches, Sunday Schools, and Missions.' These objects appear to have been attained in the 779 tunes which form the collection, to which Mr. Brimelow, one of the editors, has contributed no fewer than forty-two compositions. It is interesting to learn that a prize competition in connection with this book resulted in the enormous number of 3,500 tunes being sent in. The collection appears to have been well edited and will doubtless meet the requirements of those for whom it has been prepared. An edition of the book is issued under the title of 'The Manchester Tune Book,' whereby it is made available for undenominational use.

*Magnificat and Nunc dimittis* in C. By Geoffrey C. E. Ryley.

*Te Deum, Jubilate, Magnificat, and Nunc dimittis* in G. By Herbert W. Wareing.

*A Service for the Holy Communion* in E minor. By B. Agutter.

[Novello & Co., Ltd.]

The setting of the evening canticles by the Rev. Geoffrey C. E. Ryley has been composed for this year's annual festival of the Gloucester Diocesan Choral Union, and consequently it is interesting as indicative of the average abilities of choirs taking part in the celebration. From this point of view the work is most satisfactory, for the composer has not hesitated to write freely, and to make demands on the choristers calling for musical intelligence and good training. At the same time ineffective difficulties have been

studiously avoided, much cleverness being shown in obtaining impressive harmonic effects by simple means. One specially notable transition occurs at the words 'For He that is mighty,' and the subsequent lines are also allied to music thoroughly modern in character. The accompaniment is admirably designed to impart solidity to the vocal part and also possesses some independence, a particularly effective passage being the setting of the verse commencing 'He hath put down the mighty from their seat.' The Gloria, diatonic and vigorous, contains well-designed passages in contrary motion. The music for the Nunc dimittis begins impressively *pianissimo*, and the subsequent phrases are tender and sympathetic, a gradual *crescendo* being worked to an imposing climax at the words 'The glory of Thy people Israel.' The Gloria is the same as that to the Magnificat.

Dr. Wareing's setting of the Morning and Evening Service (in G) is well designed to meet the requirements and abilities of average church choirs. The music is distinguished by the firm touch of the hand that knows and is experienced, while contrast and variety are obtained by simple but effective means. In the Te Deum certain passages might be sung as solos and others as quartets, but this is quite optional, as these portions can be rendered by the choir. The composer is to be commended for including the Jubilate, a canticle too much neglected, and his music reflects its bright spirit. The setting of the Magnificat is in triple rhythm, which helps to accentuate its jubilant character. The Nunc dimittis is allied to gracious music, and contains an effective passage in imitation at the words 'For mine eyes have seen Thy salvation.'

The setting of the Holy Communion Service by Dr. Agutter may be warmly recommended, being excellent music imbued with a true devotional spirit. The Credo in particular is happily treated, a special point being the organ accompaniment to the words 'God of God, &c.' The vocal parts include brief passages for soprano and bass solo, and a quartet, but the music is quite easy throughout. In the Sanctus an excellent use of imitation occurs at the words 'Heaven and earth,' and the subsequent bars contain a fine climax. The Benedictus includes two short solos for tenor, and solos for bass and tenor (or baritone), and a quartet are written in the Agnus Dei. The music to the Gloria in Excelsis is equally well varied, and the ending is appropriately brilliant and imposing.

## Correspondence.

### PRAEGERIANA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am grateful for the two corrigenda supplied me on pages 540 and 551 of your August issue, and shall avail myself of them not only in any future edition of my vol. v., where they will occasion amendment of barely a dozen lines in all—not the re-writing of a couple of pages, as your reviewer fears—but also, and perhaps at greater length, in a note to my incipient vol. vi., 'Life of Wagner.'

The re-numbering of Milton Street I now have proved for myself to have taken place in 1865 (just nine years after Praeger's tenancy), its change of name to Balcombe Street in 1886, and therefore can endorse the 'No. 65' of your contributor—who unfortunately had given me at first a twinge of doubt through specifying '1838,' in lieu of the notorious 1839, as the date of Wagner's earlier glimpse of London. The late F. Praeger (whose 'Wagner as I knew him' demonstrably was incomplete in the spring of 1887) never troubled to furnish us with either clue to the identity of the home in which he received Wagner on 'the first night of his eventful visit to London' of 1855; he mentions Milton Street but once, and then without the faintest number. But intending pilgrims will now be able to gaze upon 65, Balcombe Street, a broader-fronted house than 31, in confident assurance—till some further transformation overtakes it—that Wagner really slept a night, and spent an incomputable amount of social hours there.

As for the *English Gentleman*, it is satisfactory to learn that Praeger did administer to its columns of November, 1845, a sort of article on 'Tannhäuser,' though he had left us in worse than doubt by describing it on one occasion as a

review of the performance of 'Rienzi,' and on another by making Wagner praise it in a proved interpolation of Praeger's own—a playful little way Praeger had. I have now called the officials of the British Museum over the coals for assuring me twelve years ago that the only *English Gentleman* they knew of was born and buried in 1835, and they have explained their old error by the fact that the *English Gentleman* of 1845-46 was simply a re-named continuation of the *Age and Argus*, a weekly which 'Mitchell'—itself first published in 1846—retrospectively accuses of 'scurrility.' Such a miss-fire, be it said in justice to them, is most unlikely to occur again, for the recent general overhauling of the overburdened Newspaper department has resulted in the placing of a full and careful catalogue of its possessions at the handy disposal of 'readers'—a boon denied to these in former days.

Your reviewer's enviable discovery of the said article or letter signed 'F. P.,' though, will not appreciably help poor Praeger's cause. The harmless misprint 'Tannhäuser' is by no means the only oddity therein, and if this 'F. P.' is really our old friend—which I see no reason to dispute—here again he has written the thing that was not. He told the *Neue Zeitschrift* of January, 1856, 'I myself had never seen Wagner conduct' (Obschon ich selbst Wagner nie dirigieren gesehen), yet in this so-called 'letter from Dresden' he goes to the extremity of 'describing' the 'Tannhäuser' premiere from the standpoint of personal presence. Perhaps we must dub it his playfulness again, but it is rather a strong joke for a man who prior to 1855 'had never seen Wagner conduct,' to inform the British public in 1845: 'his "Tannhäuser" is his *chef-d'œuvre* [sic], and forms an era in music, both as to invention and scoring. The performance was perfection itself; to give you an idea of the strength of the *personale*, I need only name Madame Schroeder Devrient, the celebrated tenor, Mitterwurzer Tichatscheck, &c. [Mitterwurzer played Wolfram, remember]—they sang with inspiration. The orchestra, conducted by the composer . . . everything was as perfect in its way as it is possible to conceive, and the treat of witnessing a performance in every respect so artistical [sic] is never to be forgotten. I cannot, however, pass over one annoyance attendant upon my entrance into the Opera-house; I do not allude to the squeezing . . . but having arrived at the pay-office, I found the usual prices raised considerably.' If this eccentric 'F. P.' had waited till then to buy a ticket, he would have found none available, and been prevented from entering the Opera-house—a misfortune he does not record, though it is almost suggested by his delightful evasion a few lines lower: 'I forbear to enter into any detail of the opera, as it is all beautiful; and I am as anxious to witness the second performance as any of the Dresden-born burghers.' Surely 'F. P.' did not expect the next performance to be cheaper? In any case he might have cooled his heels by studying the playbill (see facsimile in Chamberlain's 'R. Wagner') and ascertaining that there never was a 'Der' in 'Richard Wagner's new opera "Der Tannhäuser, or the Contest of the Minstrels at Wartburg,"' also that the composer's niece was playing the unmentioned heroine—an item of more than usual interest—or have whiled away the vacant hours by investing in its cheap enough text-book, and thus learning that to mention Klingsohr and the Trusty Eckart was to afford an unsuspecting British public 'ample scope for imagination,' indeed, but little notion of the 'subject' which 'this wonderfully talented man' had 'right poetically conceived and worked out.'

No: from its commencement 'Here I find myself in Dresden,' to the close of this long 'letter'—half of which is devoted to Beethoven's money-matters, by-the-way—there is not the smallest genuine indication that its writer had either been near the spot or drunk in one note of that 'era in music.' It is the purest flummery, doubtless concocted with the best intentions, perhaps at the request of secondary mutual friends, but whipped up from a teaspoonful or two of German press intelligence blent with conceivable shreds from a letter of August, or even Eduard Roedel's to his relations in England. In his boastful book itself Praeger has nothing to say of a visit to Dresden; on the contrary, dealing with the London Philharmonic offer to Wagner (winter 1854-55), says his p. 219: 'Nor did I know him personally; I was but the reflection of August Roedel,' sub-conductor at Dresden in the 'forties. How very pale

and mediate was that 'reflection,' is proved once more by the above.

Well, ignoring the circumstance that my public challenge to attest existence of this 'vigorous article' had remained unanswered for twelve years (see p. 73 of my recent vol.), your reviewer thinks I should have made 'further investigations before casting an imputation on Praeger's veracity anent the production of Wagner's "Tannhäuser" at Dresden in 1845.' My reply is, that those further investigations, as really might have been foreseen, have left Praeger's veracity thereabout in still sorer case than before.

Yours obediently,

August 11, 1906.

WM. ASHTON ELLIS.

[Owing to a slip of the pen in our last issue (p. 540, col. 1, sixth line from the bottom), the year of Wagner's first visit to England was given as '1838' instead of '1839.'—*Ed. M. T.*]

#### QUEEN'S HALL PROMENADE CONCERTS.

The twelfth season of Promenade concerts at Queen's Hall commenced on August 18, when the attendance was so large that all the seating accommodation was sold twenty minutes before the performance was timed to begin. The sale of subscription tickets is larger than in previous years, and there is every sign that these concerts are greatly esteemed by a wide circle of genuine music-lovers. This is a most satisfactory state of things, for the programmes are so cosmopolitan in character and their interpretation under Mr. Henry J. Wood's direction is so excellent, that the performances cannot fail to exercise an educational influence and cultivate a taste for the best music.

The first of the novelties, produced on August 21, was Signor Ferruccio Busoni's orchestral suite formed from his incidental music to Gozzi's play 'Turandot.' This is based upon the fairy story of the Princess who will only give herself in marriage to the man who guesses correctly three riddles on pain of losing his head if he fail. Gozzi has placed the scene of action in Pekin, and the composer has indulged in a liberal use of Eastern scales and effects conventionally associated with Chinese music. The result is many passages more or less grotesque and bizarre; but however appropriate these may be when heard in the theatre they become monotonous in the concert-room, particularly as the thematic material is weak. The Suite consists of six movements, the most original being that headed 'Nocturnal Waltz,' which is peculiar and mystic owing to clever scoring. The natural interest of the suite indeed almost entirely consists in the instrumentation, which is tantamount to saying that the artistic value is small.

The 'Norfolk Rhapsody,' by Dr. R. Vaughan Williams, produced on August 23, proved a decided success, the composer being called to the platform and applauded with a spontaneity that testified to the pleasure experienced by the large audience. This reception of the Rhapsody is specially gratifying because the work is a serious attempt to use English folk-tunes as the basis of music of serious design. Five melodies of folk-songs recently collected by the composer in Norfolk have been utilized: 'The basket of eggs,' 'The captain's apprentice,' 'A bold young sailor he courted me,' 'Ward, the pirate,' and 'On board a '93,' and they are treated with a manifest desire to preserve and accentuate their respective characteristics. The model adopted is that of the Hungarian Rhapsody, but the melodies are thoroughly English in style and possess a distinctive character that endows the composition with significance. The salient points of the tunes have been deftly used in the development, and accentuated by the scoring, which is well balanced and picturesque. On the same evening was given the first performance in England of a Suite in F for oboe and strings (Op. 12), by Fini Henriques. This consists of three movements severally headed 'Prelude,' 'Intermezzo,' and 'Finale.' The music is suggestive of Moorish influence and is pervaded by a gentle melancholy, a sentiment deepened by the weird tone of the solo instrument. The solo part was rendered in a refined and finished manner by M. Henri de Busscher. At this concert Mlle. Eve Simony, from the Monnaie theatre, Brussels, made a very successful début in England, singing David's florid 'Couplets du Mysol' with a purity of tone and executive finish that charmed her listeners.

#### THE ROYAL NATIONAL EISTEDDFOD.

HELD AT CARNARVON, AUGUST 21, 22, 23, AND 24.

(By our special correspondent.)

It would be a rash task to attempt to give an adequate and intelligible description of this unique national function. The art energies, the ambition for recognition and distinction, the overpowering gregarious instincts of a fervid race find their vent at this extraordinary gathering. The towns of Wales compete ardently for the honour of being host. Eisteddfodau are held in Wales all the year round. But the smaller events are local, and simply serve to sort out the cream for the great and truly national gathering which is held alternately in North and South Wales. This year it was the turn of Carnarvon, a town which on five previous occasions has been chosen as the centre.

Carnarvon rejoices in the possession of a huge substantial pavilion, erected for the Eisteddfod in 1877. This building accommodates nearly eight thousand persons, and it is a testimony to the success of this year's gathering that it was crammed repeatedly during the morning, afternoon and evening meetings.

The musical section of the programme was that which, as usual, excited the greatest interest. It included, during the four days, instrumental and vocal competitions too numerous to describe in detail in this notice. Solo singing is pursued with almost passionate devotion in Wales. At Carnarvon the entries were as follows: solo singing, 170; duet and quartet, 39; pianoforte, 71; violin, 25; orchestral bands, 2; brass bands, 4; and choirs, 24. Compared with entries during recent years there was a falling off in the number of choirs. Besides the competitions—all of which were held during the daytime—there were four evening concerts. The tests chosen and the programmes of the concerts included much music of the cosmopolitan order mixed with a generous quantity of Welsh music. As the object of the whole event is the encouragement of native art both on its executive and creative sides, it is right that Welsh compositions should figure prominently in the scheme.

The chief musical event was the class for large choirs of from 140 to 160 voices. The test-pieces were a chorus 'The Lord is good' (David Evans); 'God in the thunder-storm' (Schubert) and 'Hilda' (J. H. Roberts). Two English and three Welsh choirs competed. A fine all-round performance of the three pieces secured the prize of £160 for the North Staffordshire District Choral Society (Mr. James Whewall). The Hanley and District Choral Society (Mr. John James) also sang with fine tone and expression, but the second prize of £25 was awarded to Llanelly Choral Society (Mr. John Thomas) mainly because they gave a masterly performance of the impressive Schubert chorus. Hanley, therefore, had to take the third place. The two other choirs were Cardiff Harmonic Society (Mr. Roderick Williams) and Holyhead (Mr. W. S. Owen). It is impossible to say to what extent the result may have been influenced by the high 'military' pitch adopted.

The choral competition next in order of importance was that for the men's-voice choirs, for which there were only four entries. The test-pieces were a descriptive chorus (unaccompanied) 'The rising storm' (Mathieu Neumann) and 'The village blacksmith' (Joseph Parry), an accompanied chorus in four parts. Cynon (Mr. W. T. Evans) was placed first, and Swansea (Mr. Llew. R. Bowen) second. The performances were good but not remarkable. The most notable result in the solo-singing class was the victory of Miss Mary King-Sarah, of Talsarn, who sang in the soprano, mezzo-soprano and duet (soprano and tenor) sections. In the ladies' choir section Llanbradach (Mrs. T. Moses) was the winning choir, and in the second section for mixed-voice choirs Tonymandy (Mr. D. Evans) was first, and Blackpool (Mr. H. Whittaker) second.

The strongest feature in the programme of the evening concerts was Elgar's 'Caractacus,' which was performed by the specially organized festival choir of about 250 voices, and the orchestral band of the Portsmouth Royal Marines (conductor, Lieut. George J. Miller, M.V.O.) with Miss Evangeline Florence, Mr. Lloyd Chandos, Mr. David Hughes and Mr. D. Ffrangcon-Davies as soloists. This fine work was well performed under the baton of Mr. John Williams and seemed to give very great satisfaction to the vast audience

assembled. A new cantata, 'Rejoice in the Lord,' by Mr. David Evans, was performed for the first time, and among the miscellaneous items in the programme were the overtures 'Tannhäuser' and '1812,' Mr. Edward German's Welsh Rhapsody, and Elgar's 'Pomp and Circumstance' Marches. The advantage of having a well-trained unified band instead of the scratch band usually engaged at Eisteddfodau was distinctly obvious.

The adjudicators were Mr. John Thomas (Harpist to H.M. the King), Mr. D. Emyl Evans, Dr. McNaught, Dr. F. R. Greenish, Mr. David Evans and Mr. A. Williams (bandmaster, Grenadier Guards). It is expected that a large surplus will be realized.

Next year the Eisteddfod will be held at Swansea, and in 1908 it will be held at Llangollen.

### CO-OPERATIVE FESTIVAL.

CRYSTAL PALACE, AUGUST 25.

The musical interest of this important annual gathering consists of concerts and competitions. A junior choir of nearly 2,000 voices sang a selection of pieces under the direction of Mr. Charles J. Jeapes, with Mr. F. W. Holloway at the organ. The juvenile chorists were in their element in the amusing action-song 'The Farmyard.'

The adult choir sang the following pieces under the inspiring conductorship of Mr. Allen Gill:

Bring branches from forest (St. John's Eve) .. ..	F. H. Cowen.
Sweet vales of Devon .. ..	Battison Haynes.
Come, live with me .. ..	Sterndale Bennett.
Lullaby .. ..	Arnold R. Mote.
Rowing homewards .. ..	F. H. Cowen.
Overture—Raymond .. ..	Ambroise Thomas.
Song of the silent land .. ..	John E. West.
Who shall win my lady fair? .. ..	R. L. de Pearvall.
To the virgins .. ..	Roger Quilter.
A hymn of the Home-land .. ..	Sullivan.
Sing a joyous roundelay .. ..	Baraby.
Sing unto God (Judas Maccabæus) .. ..	Handel.

In the interpretation of the above selection the huge choir responded to Mr. Gill's beat with unflinching readiness, singing with good attack, expression, and phrasing. Perhaps the greatest effect was made in Mr. West's 'Song of the silent land' and Sullivan's 'A hymn of the Home-land.' The orchestra were very good in the 'Raymond' overture, and Mr. Frank Idle rendered good service at the organ.

Earlier in the day three musical competitions were held with the following results:

- Junior Choirs (20 to 30 voices), for the 'Ideal trophy'—Dover choir (Mr. E. Ross).
- Junior Choirs (30 to 40 voices), for the 'Plunkett Shield'—Stratford choir (Mr. A. Sears).
- Senior Choirs (30 to 40 voices), for the 'Excelsior Shield'—Peterborough choir (Mr. W. J. Roberts).

Dr. E. H. Turpin adjudicated.

The 150th anniversary of the birth of Mozart has been celebrated during the past month at Salzburg, his native city, with all due significance. Performances of 'Don Giovanni' and 'Figaro' represented the operatic side of the master's genius, while his orchestral compositions, chamber music, church music, &c., were no less admirably interpreted at various concerts. Felix Mottl and Richard Strauss as conductors, and Camille Saint-Saëns as solo pianist (the E flat concerto), gave practical proof of their interest in the works of one of the greatest masters of music.

The Moody-Manners Opera Company completed, on August 25, a five weeks' season of opera in English, given at the Lyric Theatre. The performances, which have been most successful from the artistic as well as from the attendance point of view, included an interesting representation of Mozart's 'Figaro,' under the direction of Herr Richard Eckhold, who gave the work to the accompaniment of a small orchestra—twenty-four players—a judicious proceeding fully justified by the artistic results.

The death, on July 31, is recorded with regret of Mr. JOHN RUTSON, of Newby Wiske and Nunnington Hall, Northallerton, in his seventy-seventh year. A highly cultured amateur and a warm-hearted and liberal supporter of music, Mr. Rutson was a Director of the Royal Academy of Music and a member of the Council of the Royal College of Music. In those capacities his purse-strings were always unloosed to the necessitous student whose needs were brought under his notice, and so unostentatiously were his benefactions in this respect that, except the recipients of his bounty, scarcely anyone knew anything about them. He was one of the founders and generous supporters of the Hovingham Musical Festival, and one of the last acts of his life was to send to all his tenants serial tickets for the approaching meeting to be held in October. Music, however, was not Mr. Rutson's exclusive interest in art: he was a painter of some merit, and the walls of his house are adorned with pictures from his brush, as well as by several valuable works by the great masters.

The Musical Union of Wellington, New Zealand, gave its first subscription concert of the season on June 7, in the Town Hall, before a large audience. The programme included Mendelssohn's 'Ruy Blas' overture, Beethoven's eighth Symphony (three movements), a selection from Tchaikovsky's 'Nutcracker' suite, and Elgar's 'Chant de matin' and 'Chant de soir,' all being admirably played by the orchestra of some fifty performers, conducted by Mr. Robert Parker. The choral portion of the programme included the beautiful 'Coronach' from Macfarren's 'Lady of the Lake,' the epilogue to Elgar's 'Banner of St. George,' and, for the first time in New Zealand, Cowen's 'John Gilpin.' The last-named work, given with much spirit by both chorus and orchestra, was started on its colonial career with great éclat, and a repetition performance in Wellington is already under consideration.

The '450th consecutive monthly concert' of the St. George's Glee Union (Pimlico), founded in 1869, was held at Caxton Hall, Westminster, on August 1. Congratulations thereupon to Mr. Joseph Monday, the honorary conductor for the past thirty years, and to the members of the Society. In recording this interesting and probably unique event it is pleasant to learn that 'the sole object of the Society is to promote a genuine love for art, chiefly by the practice and performance of concerted music in the form of glees, madrigals, and part-songs.' Long may the St. George's Glee Union flourish in the continuance of the good work it has done and is doing in the cause of vocal part-music.

The Society of British Composers has issued its first Year-Book (1906-1907). This publication (70 pages) contains: (i.) The prospectus and rules of the Society; (ii.) Lists of members, council, and officers; (iii.) Lists of compositions by members; (iv.) Classified lists of compositions. While this Year-Book is useful as a book of reference, it may be welcomed in the hope that its issue may be of practical benefit to the fifty composers, of whom five are ladies, whose works are therein catalogued. The hon. secretary of the Society is Mr. John B. McEwen, The Doon, Pinner, Middlesex.

A performance of the Rev. H. E. Hodson's cantata 'The Golden Legend' is announced to be given in the Town Hall, Cheltenham, on October 11, under the direction of Mr. C. J. Phillips, with a full professional band and soloists, the choruses being sung by the combined choral societies of Ledbury, Stroud and Tewkesbury. The proceeds, after defraying expenses, will be given to the Cheltenham Hospital.

M. Emile Sauret, having resigned his appointment at Chicago, has taken up his residence at Geneva with the intention of receiving a limited number of violin pupils.

Mr. Arthur H. Cross died, we regret to record, at Dersingham on August 25, he having held the appointment of organist of Sandringham Church for thirty years.

The portrait of Madame Carreño which appeared in our April issue was from a photograph taken by Messrs. Elliott & Fry.



## Answers to Correspondents.

MUS. B.—Spohr's 'Christian's Prayer' (*Vater unser*, to the text of Mahlmann) was composed by him in the spring of 1829. According to Spohr's own account it was first performed, with pianoforte accompaniment only, at Cassel, on St. Cecilia's Day, 1829, and subsequently given with full orchestral accompaniment at one of the winter concerts at Cassel. The first public performance of the work in England is said to have been at the Manchester Musical Festival, September 14, 1836, to an English version by Edward Taylor, afterwards Gresham Professor.

PRECISE.—(1) For simple organ pieces to follow Stainer's organ primer, see 'Twelve short and easy pieces' by Smart and the various books of the Village Organist. (2) The easy pianoforte pieces you seek may be found in the following: 'Eighteen little pieces' (Berger); 'Kinderleben,' four books (Kullak); 'Happy Thoughts' (Duncan); 'Ein Kinderfest,' books 1 and 2 (Krug); and 'Three pieces for children' (Oke).

ANJOU.—The following pieces, 'not too long,' may 'be successfully performed by an amateur orchestra of average ability, and numbering about twenty-eight performers': Festal March, and Gavotte (Elvey); Three Dances (German); Chanson de Matin, and Chanson de Nuit (Elgar); Greeting (Von Holst); Four English Dances, arranged for small orchestra (Cowen); Judex (Gounod); and Benedictus (Mackenzie).

M.A.—You will find excellent descriptions of old-time village church orchestras in Washington Irving's 'Sketch Book' and George Eliot's 'Scenes of Clerical Life' (Amos Barton). See also Mr. Spencer Curwen's 'Studies in Worship Music,' 1st series, in the chapter 'The old parochial psalmody.' You might find something bearing on the subject in the writings of Canon Overton.

X. Y. Z.—(1) The alto lead in Mendelssohn's chorus 'How lovely are the messengers' ('St. Paul') should be sung by all the altos, not as a solo. (2) Although the composer has unduly prolonged a pause, probably because it might be unduly prolonged, a natural break in the strict time of the anthem suggests itself at the point you mention, before the 'Hallelujah.' (Stainer's 'What are these?')

B. H.—You are quite right in your surmise respecting the Guarneri violoncello which, according to *The Times* of June 1, is said to have been 'discovered.' The features of the instrument, as shown in the photographs of it, are unmistakably those of an English, and not an Italian violoncello.

DOUBTFUL.—There could be no objection to the repetition of the word 'rose' at the end of your song: it certainly would not have the effect of a thorn in your music, which we may rightly assume to be as sweet as the fragrance of the flower itself.

URANIA (MOMBASA).—As you have the names of the American periodicals and those of the cities at which they are published, there is no necessity to give the streets in which the respective offices are situated in addressing letters to the editors or publishers.

W. G.—(1) Josef Hoffmann's second Pianoforte concerto is not yet published. (2) Messrs. Novello will supply you with a list of selected pianoforte pieces by the composer you name.

ETIK.—There does not appear to be published a collection of fugues by various classical writers. Would not Bach's '48' answer your purpose? And have you seen Dr. Iliffe's analysis of those wonderful preludes and fugues?

W. G.—You will find the plot of Adolphe Adam's 'Le Postillon de Longjumeau' on p. 274 of 'The Standard Opera Glass,' by Charles Annesley, published by Sampson Low, Marston & Co.

A. D.—Messrs. Novello will supply you, upon application, with a list of 'Toy symphony compositions,' which includes the names of all the instruments required in their performance.

E. F. G.—Anyone 'who plays the piano rather better than the average amateur,' although his age is forty-four, can certainly improve his technique by practising scales and studies for one hour per day, if the practising is properly and thoughtfully done.

CARLTON.—(1) You will find some useful information concerning 'the flat singing of choirboys' in Mr. J. Spencer Curwen's 'The boy's voice,' also Sir George Martin's primer 'The art of training choir boys'; (2) Do not be hoodwinked by hoods.

H. V. C.—Yes: the Highbury Philharmonic Society, of which the hon. secretary is Mr. I. J. Sealy Kingscote, 88, Crouch Hill, N.

B. G.—'The Musical Directory,' published annually by Messrs. Rudall, Carte & Co., will give you the necessary information.

A FAIR.—Goss's hymn-tune setting of 'Praise, my soul, the King of heaven' is published separately by Messrs. Novello, price 4d.

W. D. P.—Pronounce the word 'winds' as in ordinary speech, not 'wynds.'

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TWO Extra Supplements are given with this number:

1. Portrait of Richard Wagner. From a photograph by Messrs. Elliott & Fry.
2. "A knight through the wood comes riding." Ballad, for Eight Voices. By Theo. Wendt.

## SPECIAL NOTICE.

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## YORKSHIRE POST.

The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a *fugato* elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the naive little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

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| 2. PEASANTS' DANCE.                 | 4. OLD DANCE.      |
|                                     | with Variations.   |
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| WIND PARTS .. .. .                  | 21s. 0d.           |
| FULL SCORE ( <i>in the Press</i> ). |                    |

MINUET D'AMOUR (from the above):—

VIOLIN AND PIANOFORTE .. .. . 2s. 0d.  
SMALL ORCHESTRA ARRANGEMENT (*in the Press*).

#### THE TIMES.

There was one novelty in the course of the evening—at any rate a novelty for Londoners—in the shape of Dr. Cowen's elegant and melodious second set of Old Dances, which were first performed at Glasgow in January of this year.

#### DAILY TELEGRAPH.

The third number—a "Lovers' Minuet"—is especially delightful, and has its full share of the Old English spirit; while the set of variations which ends the group runs over with pretty turns and ingenious device. Hearty applause fell to the composer when the new pieces were done with.

#### MORNING POST.

The Suite of English Dances by Dr. Cowen met with great success. The first is a graceful "Maypole Dance," pleasing in character. More uncommon, however, is the second, which is intended to suggest a sort of uncouth dance of peasants. In contrast to this comes a tender and melodious "Lovers' Minuet," which has a peculiar archaic charm and brings to the mind the vision of some old picture. The last movement consists of an elaborate and ingenious set of variations on an old tune. The Suite is altogether very attractive, and will doubtless become popular.

#### EVENING STANDARD.

Melodically they are quite as good as his first set, a work of charm and originality which is fully established as one of the most popular orchestral suites of modern times. In the matter of orchestration, the new set are even better. . . . No doubt the very graceful "Lovers' Minuet"—poetical and not unduly sentimental—will be acclaimed as the gem of the set.

#### DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

#### THE DAILY CHRONICLE.

These attractive pieces merit popularity.

#### SUNDAY TIMES.

All four are characteristically melodious and graceful in style, but the greater favour was rightly accorded to the "Lovers' Minuet" and the "Old Dance with Variations." The former is directed to be played somewhat slower than the ordinary minuet—probably the lovers were sitting it out in a quiet corner—and is informed with a very delicate romance, while the variations in the final number are extremely clever and interesting.

#### WESTERN DAILY PRESS.

The present suite is in his happiest manner, and he has admirably reflected some of those measures which delighted past generations of English people. The "Maypole Dance," blithe and fresh, the "Peasants' Dance," sturdy and solid, relieved by the elegant and refined "Minuet d'Amour," are all in their way attractive, and the "Old Dance with variations" brings the suite to a capital termination. In its present form the work will certainly meet with wide acceptance.

#### SCOTSMAN.

Four in number, the dances are characteristic examples of Dr. Cowen's graceful craftsmanship, while the third number of the series in particular, the "Minuet d'Amour," is certain to be very popular.

#### GLASGOW HERALD.

They should please popular audiences all over the country.

#### GLASGOW NEWS.

The four numbers of this Suite exhibit Dr. Cowen's talents at their best. The music is charming, the instrumentation exceedingly skilful and effective, the rhythms stimulating, and the composition as a whole admirable in its invention and technical characteristics. "The Lovers' Minuet" was quickly recognised by the audience as an exquisite thing, and imperatively encored.

#### GLASGOW EVENING TIMES.

First place in the set must be given to No. 3, a lovely bit of melody, exquisitely treated by the orchestra. This number, which had to be repeated, exemplifies the triumph of melody over mere rhythmic eccentricity.

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An additional Soprano Air, "SUN OF MY SOUL" has been included in the work.

"Choral Societies admire the Midland composer because he gives them good music without putting too great a strain upon executive means. The work will certainly go through Saxondom in the wake of its predecessors from the same pen."—*London Daily Telegraph*.

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(Op. 42).

Composer of "The Holy City," "Ruth," "Passion Service," "Joan of Arc," &c.

## No. 1 Introduction

Swamp - ers wake! a voice is

He is the Light of the world, who - so fol - low - ed Him

The king - dom of heav'n is like un - to ten Vir - gins

Thy kingdom come. Thy will be done on earth as it is in heav'n

I at your lounes be gird - ed, your lounes be

Blessed art thou who - so fol - low - ed Him

Thy kingdom come. Thy will be done on earth as it is in heav'n

Thou art the guide of our youth. Be Thou so - on - to the end.

And five of them were wise, these took oil in their vessels.

Out! that they were wise that they would con - sider their lat - ter end.

But the five were foolish, these took their lamps but took no oil.

Out! that they were foolish that they would con - sider their lat - ter end.

At midnight there was a cry made, be - hold, the Bridegroom cometh.

Give us of your oil, give us of your oil, for our lamps have gone out.

Wisdom crieth in the streets, she crieth, how long, ye simple ones!

O how great is Thy goodness which

And while they went to buy the Bridegroom came

And they that were ready, went in with him to the marriage.

Chorus. The Virgins. Late, late, so late! and dark the night and chill.

The wicked are like the troubled sea, like the sea.

Cometh and let us reason to - geth - er, let us reason, nath the Lord.

How long, how long, oh heavenly Bridegroom, how long wilt thou de - lay

And at midnight there was a cry made, be - hold, the Bridegroom cometh.

Give us of your oil, give us of your oil, for our lamps have gone out.

Wisdom crieth in the streets, she crieth, how long, ye simple ones!

O how great is Thy goodness which

And while they went to buy the Bridegroom came

And they that were ready, went in with him to the marriage.

Chorus. The Virgins. Late, late, so late! and dark the night and chill.

The wicked are like the troubled sea, like the sea.

Cometh and let us reason to - geth - er, let us reason, nath the Lord.

O end, O end, sing, sing up to the Lord

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PRODUCED AT THE PHILHARMONIC SOCIETY'S CONCERT, JUNE 14, 1906.

# SYMPHONIC VARIATIONS ON AN AFRICAN AIR

BY

S. COLERIDGE-TAYLOR.

*Full Score and Wind Parts, MS. String Parts (5), 7s.**Arrangement for Pianoforte Solo, 2s. 6d.*

## THE TIMES.

Mr. S. Coleridge-Taylor has built a set of beautiful and most interesting orchestral variations on the theme of a negro song or hymn, beginning "I'm troubled in mind," which is almost certainly of purely African origin. As at first presented it does not seem very promising, but the composer does wonders with it and yet preserves its essential character throughout. His work is finely expressive, beautifully scored, and original in design.

## DAILY TELEGRAPH.

The composer of "Hiawatha" gives us on the present occasion a set of Symphonic Variations on a negro tune which is said to be familiar in America under the title "I'm troubled in mind." The melody in question is characteristic in form and rhythm, and Mr. Coleridge-Taylor makes play with it in his own picturesque fashion. . . . It has enough of barbaric suggestion, while both in the handling of the theme and the general orchestral current of the piece there is no want of variety. . . . The new Variations were well, even brilliantly, played; and the audience, in accordance with Philharmonic traditions, greeted them with quite a burst of enthusiasm.

## STANDARD.

"Symphonic Variations on a Negro Air," by Mr. Coleridge-Taylor, is a work based on a bold theme, which is a real negro melody, and developed with clever orchestration. Effective use is made of the brass and woodwind, especially in the section where the theme assumes a march character. The composer, who conducted, obtained a vigorous rendering of his interesting work.

## DAILY GRAPHIC.

Mr. Coleridge-Taylor's brilliant talent for orchestral writing is well known, but it has never served him better than in this case. His variations show remarkable freshness and originality of design, and they are scored with an astonishing command of the secrets of tone-colour. At times the influence of Dvorák, particularly in his "New World" vein, is to be traced in the work, but there is no suggestion of anything like plagiarism, and Mr. Coleridge-Taylor is to be congratulated upon having produced a work which deserves to take a definite place in the modern orchestral repertory.

## EVENING STANDARD.

Mr. Coleridge-Taylor's "Orchestral Variations on an African Theme" has a genuine negro melody for its chief theme, which is developed with much ingenuity and varied orchestral colour characteristic of the composer's style. It is an effective work which ought to become popular.

## MORNING POST.

The work heard for the first time last evening is one of the most striking he has as yet written. The title is perhaps a little misleading. Announced in one place as "Orchestral variations on an African theme," it is styled in another "Symphonic variations on a negro air." The word rhapsody would, however, be more suitable to describe the very brilliant orchestral piece the composer has constructed upon a theme which, we are told in the excellent analytical notes by Messrs. F. Gilbert Webb and Edgar F. Jacques, is known in America under the title of "I'm troubled in mind." There is nothing dry or scholastic in Mr. Coleridge-Taylor's treatment of this theme, which undergoes many and varied transformations at his hands. The scoring is admirable throughout and the work is instinct with life and vigour. Under the composer's spirited direction the piece received an excellent interpretation and was evidently greatly appreciated.

## DAILY NEWS.

Mr. Coleridge-Taylor's "Symphonic Variations on a Negro Air" has his characteristic picturesqueness and fervour. There is real pulse in his music. . . . It contains some good melodic material, and works up to an imposing climax.

## GLOBE.

His "Orchestral Fantasia on a Negro Melody" is quite in his old vein. The air itself is both quaint and beautiful, and in his treatment of it he has not only employed all the resources of modern art, but he has also succeeded in preserving its character with singular skill, and the Fantasia is as interesting and effective a piece of work as he has given us for some time.

## PALL MALL GAZETTE.

The work is one of haunting beauty, built as it is upon a pathetic negro melody which runs throughout like a golden thread. Certain works by Mr. Coleridge-Taylor which have followed his ever popular "Hiawatha" have not completely commended themselves to our critical judgment; but here his old, fine inspiration seems to have returned to him, and he treats his subject not only in a finely melodic but also in a finely artistic manner. He worked the whole composition up very gradually, but very emotionally, to a fine artistic finish.

## THE GUARDIAN.

The theme chosen by Mr. Coleridge-Taylor is a characteristically melancholy negro melody that does not at the outset appear very promising as the basis of modern variations. But the composer handles it with such spirit and resource, and adorns it with such a wealth of picturesque orchestration that the interest of the work never flags. The most attractive section is that which stands for the slow movement in the symphonic scheme, a passage of rich glowing melody, treated with much polyphonic ingenuity.

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233 The Village Blacksmith	3d.
234 The Letter	3d.
235 Shall I wasting in despair	3d.
236 The way to build a boat	3d.
237 I loved a lass, a fair one	3d.
238 The Lifeboat	3d.

## VOL. VIII.—HENRY SMART.

239 The Shepherd's farewell	2d.
240 The waves' reproof	3d.
241 Ave Maria	2d.
242 Spring	3d.
243 Morning	3d.
244 Hymn to Cynthia	3d.
245 Cradle Song	3d.
246 The joys of Spring	3d.
247 Dream, baby, dream	3d.
248 A song for the Seasons	3d.
249 O say not that my heart is cold	3d.
250 Love and mirth	3d.
251 Sweet vesper hymn	3d.
252 Crocuses and Snowdrops	3d.
253 Stars of the summer night	3d.
254 Wind thy horn	3d.
255 The land of wonders	3d.
256 Ye little birds that sit and sing	3d.
257 How soft the shades of evening creep	3d.
258 How sweet is summer morning	3d.
259 Now May is here	3d.

## VOL. IX.—WALTER MACFARREN.

260 Hunting Song	3d.
261 Summer Song	3d.
262 The Curfew bell	3d.
263 The Warrior	3d.
264 Love's heigh-ho!	3d.
265 Good-night, good rest...	3d.
266 The Fairies	3d.
267 Cradle Song	3d.
268 Morning Song	3d.
269 Ye pretty birds	3d.
270 More life	3d.
271 Sweet content	3d.
272 Sea Song	(T.T.B.B.) 3d.
273 The stars are with the voyager	3d.
274 Autumn	3d.
275 Highland War Song	3d.
276 Shortest and longest	3d.
277 Windlass Song	3d.
278 O Lady, leave thy silken thread	3d.
279 Lover's Parting	3d.
280 Shepherds all and maidens fair	3d.
281 Night, sable goddess	3d.
282 Hence, all you vain delights...	3d.
283 Swallow, swallow, hither wing	3d.

## VOL. X.—R. L. DE PEARSALL.

284 The Hardy Norseman	3d.
285 Nymphs are sporting	3d.
286 O who will o'er the downs	3d.
286 O who will o'er the downs (A.T.T.B.)	3d.
287 Who shall win my lady fair	3d.
288 Why with toil	3d.
289 When Allen-a-Dale went a-hunting	3d.
290 I saw lovely Phillis. Madrigal	3d.
291 The River Spirit's song (A.T.T.B.)	3d.
292 It was upon a Spring-tide day. (S.V.)	3d.
293 Take heed, ye shepherd swains	3d.
294 Spring returns. Madrigal (S.S.A.T.T.B.)	3d.
295 Great god of love. 8 voices. Madrigal	3d.
296 In dulci jubilo. Christmas Carol	3d.
297 The song of the Frank companies	3d.
298 How bright in the May-time	3d.
299 The Winter Song	3d.
300 The Bishop of Meats	3d.
301 When last I strayed	3d.
302 See how smoothly	3d.
303 Let us all go maying	3d.
304 List! Lady, be not coy. (S.S.A.T.T.B.)	3d.
305 O ye roses. Madrigal	3d.
306 Sing we and chaunt it. Double Choir	3d.
307 Dito, for 4 voices	3d.
308 The Red Wine flows (T.T.B.B.)	3d.
309 Shoot, false love, I care not	3d.

## VOL. XI.—R. L. DE PEARSALL.

310 Laugh not, Youth, at Age. Madrigal	3d.
311 Down in my garden fair	3d.
312 Adieu! my native shore	3d.
313 Purple glow the forest mountains	3d.
314 Caput apri deferro	3d.
315 A Chieftain to the Highlands	3d.
316 A king there was in Thule	3d.
317 Come, let us be merry	3d.
318 Mihi est propositum (A.T.B.B.)	3d.
319 Light of my soul. Madrigal (S.S.A.T.T.B.)	3d.
320 Lay a garland. Madrigal for 8 voices	3d.
321 Summer is y-coming in. (S.S.A.T.T.B.)	3d.
322 Why should the Cuckoo's tuneful note. Madrigal (S.S.A.T.T.B.)	3d.
323 Why weep, alas! my lady love. Madrigal (S.S.A.T.T.B.)	3d.
324 There is a paradise on earth (A.T.T.B.)	3d.
325 O! all ye ladies fair and true	3d.
326 War Song of the Norman Baron	3d.
327 Taillefer	3d.
328 Why do the roses. Madrigal	3d.
329 Sweet as a flower in May. Madrigal	3d.
330 The praise of good wine (T.T.B.B.)	3d.
331 The Watchman's Song (S.A.T.B.)	3d.
332 do. do. (S.A.T.B.)	3d.
333 The Waters of Elle (S.S.A.T.T.B.)	3d.
334 No! no! Nigella. For Double Choir	3d.
335 Sir Patrick Spens. In to parts	3d.

## VOL. XII.—ROBERT FRANZ.

334 Already snow has fallen	1st.
335 At parting	1st.
336 The fairest time	1st.
337 Spring's faith	1st.
338 May Song	1st.
339 A morning walk	3d.

### FRANZ ABT.

340 Home that I love	3d.
341 Eventide	1st.
342 O thou world so fair	3d.
343 Spring's awaking	1st.
344 Night Song	1st.
345 Evening glow on the woods	3d.

## VOL. XII. (continued).

### F. HENSEL, *né* MENDELSSOHN.

346 Dost thou hear the trees	1st.
347 The unknown land	3d.
348 In Autumn	1st.
349 Morning greeting	3d.
350 The woodland valley	1st.
351 When woods are glowing	3d.

### A. C. MACKENZIE.

352 How I love the festive boy	3d.
353 Autumn	1st.
354 When Spring	3d.
355 The day of love	3d.
356 The stars are with the voyager	1st.

### E. PROUT.

357 Hail to the chief	4d.
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### J. L. HATTON.

358 At the coming of the Spring	3d.
359 Calm night	3d.
360 Come, live with me	3d.
361 Echo's last word	1st.
362 He that hath a pleasant face	3d.
363 Keep time, keep time	3d.
364 Lo, the peaceful shades	1st.
365 Not for me the lark is singing	3d.

## VOL. XIII.

366 Spring, the sweet Spring	J. L. Hatton 3d.
367 Take heart	" 3d.
368 The fishing boat	" 1st.
369 The lark	" 3d.
370 The moon shone calmly bright	" 3d.
371 The reproach	" 1st.
372 The swing	" 3d.
373 The wrecked hope	" 3d.
374 Twilight	" 1st.
375 Twilight now is round us	" 3d.
376 What is got by sighing?	" 3d.
377 Where shall the lover rest	" 1st.
378 Night	" Gounod 3d.
379 The dawn of day	" S. Reay 3d.
380 The calm of the sea	" H. Hiles 3d.
381 The wreck of the Hesperus	" 6d.
382 Uncertain light	" Schumann 3d.
383 Confidence. Double Chorus	" 3d.
384 The Dream	" 1st.
385 The Boat	" 3d.
386 Spring's approach. Seymour Egerton	3d.
387 Wild rose	" 3d.
388 In the woods	" 3d.
389 The rose and the soul	" 1st.
390 Adieu to the woods	" 3d.
391 King Winter	" 3d.
392 The Miller	" G. A. Macfarren 3d.

## VOL. XIV.

393 At first the mountain rill Macfarren	3d.
394 All is still	" 3d.
395 Sleep! the bird is in its nest J. Barnby	3d.
396 Hushed in death	" H. Hiles 6d.
397 Evening (It is the hour) Hy. Leslie	1st.
398 Now the bright morning star	" 3d.
399 Boat Song (Hail to the chief)	" 3d.
400 The triumph of Death C. Holland	3d.
401 Now the bright morning star Pierson	3d.
402 The bright-haired morn E. Silas	3d.
403 Red o'er the forest	" 3d.
404 Sweet is the breath of early morn	" 3d.
405 Where wavelets rippled Ciro Pinsuti	6d.
406 We'll gaily sing and play	" 6d.
407 Gently falls the evening shade	" 3d.
408 Lilies white, crimson roses (S.V.)	" 3d.
409 The shepherd's pipes (S.V.)	" 3d.
410 Spring returns (S.V.)	" 3d.
411 See where with rapid bound (S.V.)	" 3d.
412 Those dainty daffodills (S.V.) Morley	3d.
413 Dainty, fine, sweet nymph	" 3d.
414 Shoot, false love, I care not	" 3d.
415 O say what nymph (S.V.) Palestrina	3d.

## VOL. XV.

416 Ye singers all	H. Waelrent 3d.
417 Now lie on love	" G. A. Macfarren 3d.
418 Winds of Autumn! Chas. Oberthur	3d.
419 Softly fall the shades	" E. Silas 3d.
420 Love me little, love me long L. Wilson	3d.
421 Shall I tell you whom I love Wesley	3d.
422 It was a lover and his lass J. Booth	3d.
423 Love's question and reply J. B. Grant	3d.
424 Hence, loathed melancholy (S.V.) Lahee	3d.
425 Evening Song	" E. M. Hill 3d.
426 Welcome dawn of summer's day	" 3d.
427 Charge of the Light Brigade Hecht	3d.
428 There is beauty on the mountain Goss	3d.
429 O my sweet Mary (S.V.)	" 3d.
430 Lo, where the rosy-bosom'd hours	" 3d.
431 Her eyes the glow-worm	" 3d.
432 The bells of St. Michael's Tower (S.A.T.B.A.R.B.) Knyvet and Stewart	3d.
433 The Cruisken Lairn (S.V.)	" 3d.
434 The wine cup is circling in Almhia's Hall (S.A.T.B.A.R.B.) Sir R. P. Stewart	3d.

## A BALLAD

FOR EIGHT VOICES

THE WORDS WRITTEN BY LADY LINDSAY\*

THE MUSIC COMPOSED BY  
THEO. WENDT.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro moderato.*

SOPRANO. *p sotto voce.* *rall. un poco.*  
(O, the white . . blossom on

ALTO. *p sotto voce.* *rall. un poco.*  
(O, the white . . blossom on

TENOR. *marcato.*  
A knight through the wood comes ri - ding,

BASS. *marcato.*  
A knight through the wood comes ri - ding,

*Allegro moderato. ♩ = 100 to 104.* *rall. un poco.*

(For practice only.) *f marcato.* *p*

*a tempo.* *mf*  
tree!) . . His

*a tempo.* *mf*  
tree!) . . His

*a tempo.* *mf* *f* *pp legato.*  
His gold spurs, his ar - mour is clashing, His scarf

*mf a tempo.* *f* *pp legato.*  
His gold spurs are flashing, his . . ar - mour is clashing, His scarf . .

*mf a tempo.* *f* *pp* *mf*

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( 3 )

# A BALLAD.

*legato.* scarf is the blue of the sea, the blue of the sea, of the sea. . . . *rit.* *a tempo.*

*legato.* scarf is the blue of the sea, the blue of the sea. . . . *rit.* *a tempo.*

is the blue of the sea, of the sea. . . . A

is the blue of the sea. . . . A

*rit.* *a tempo.*

*rit.* *a tempo.*

*sotto voce.* *rall. un poco.*

(Fast the white . . . blos-soms

*sotto voce.* *rall. un poco.*

(Fast the white . . . blos-soms

*ten.* *p*

knight at . . the farm door is lin - g'ring,

*ten.* *p*

knight at . . the farm door is lin - g'ring,

*ten.* *p* *rall. un poco.*



# A BALLAD

*a tempo.*  
fall!) . .

*a tempo.*  
fall!) . .

*a tempo.* *mf* The daughter has . .

*a tempo.* *mf* The daugh-ter . . has brought him cool wa-ter—  
daughter . . has

*a tempo.* *mf* The farm - er's fair daughter has . . brought him cool wa-ter—

*legato.* *mf*

The farm - er's fair daugh - ter has brought him cool wa - ter—He

*legato.* *mf*

The farm - er's fair daugh - ter has brought him cool wa - ter—He

*legato.* *pp*

He drinks . . . and he drains it all, . . . he

*legato.* *pp*

He drinks . . . . . and he

# A BALLAD.

*rit.* *a tempo.* *Un poco meno mosso.* *legato.*

drinks and he drains it all . . . The maid in her bow - er sits

*rit.* *a tempo.* *legato.*

drinks and he drains . . it all . . . The maid in her bow - er sits

*rit.* *a tempo.* *p*

drinks and he drains it all . . . The maid . . .

*rit.* *a tempo.*

drains . . . it . . all . . .

*Un poco meno mosso.* *p legato.*

*rit.* *a tempo.*

weep - - ing, . . (White . . blos - soms fade . . in a day!) . . .

weep - - ing, . .

weep - - ing, (White . . blos - soms fade . . in a day!) . . .

sits weep - - - - - ing, . .

A BALLAD.

*cres.*  
On the hill - side dark a . . knight lies stark, . .

*cres.*  
On the hill - side dark a knight lies stark,

*mf*  
On the hill - side dark a knight lies stark, But the

*mf*  
On the hill - side dark a . . knight lies stark, But the

*cres.*  
On the hill - side dark a knight lies stark, But the

*Lento.* *pp*  
(White . . blos - soms fade in a day, . . . in a day!) . . .

*pp*  
(White . . blos - soms fade in a day, . . . in a day!) . . .

*pp*  
slay-er gal-lops a - way, . . . (White blossoms fade in a day!)

*pp*  
slay-er gal-lops a - way, . . . (White blossoms fade in a day!)

*Lento.* *pp*  
(White blossoms fade in a day!)

# NOVELLO'S PART-SONG BOOK (continued).

## VOL. XV. (continued).

435	Ye mariners of England	H. Pierson	3d.
436	The Vesper Hymn	Beethoven	2d.
437	What though sorrow	Naumann	2d.
438	The Swallows	Pohlentz	2d.
439	Hope and Faith	Weber	2d.
440	Hark, hark, the Lark	Kücken	3d.
441	A walk at dawn	Gade	3d.

## VOL. XVI.

442	Winter days	A. J. Caidcott	4d.
443	Homeward	Henry Leslie	4d.
444	To sea! the calm is o'er	F. A. Marshall	4d.
445	Rest hath come...	Josiah Booth	4d.
446	Hymn to the Moon	C. G. Reissiger	3d.
447	The Secret	"	3d.
448	Is it to odours sweet	R. Müller	3d.
449	On the water	R. de Cuvry	3d.
450	The Water-lily	N. W. Gade	3d.
451	There's one that I love	F. Kücken	3d.
452	The trees are all budding	"	3d.
453	There sings a bird	Franz Abt	3d.
454	O world! thou art so wondrous	"	3d.
455	(s. solo and P.T.B.B.)	D. Hiller	4d.
456	Winter Song	H. Dorn	3d.
457	The arrow and the song	W. Hay	3d.
458	Kings and Queens	Ciro Pinsuti	3d.
459	Would you ask my heart?	"	3d.
460	The Rhine Raft Song	"	3d.
461	The Silent Tide	"	3d.
462	The April time	"	3d.
463	The Song to you	"	3d.
464	Autumn come again	F. Corder	3d.
465	My love beyond the sea	F. H. Simms	3d.
466	Lord Ullin's Daughter	Prescott	4d.
467	Slow, slow, fresh fount	(S.A.T.B.)	3d.
		Dr. Walmisley	3d.

## VOL. XVII.

468	Song of the Wind	Gertrude Hine	4d.
469	Gentle winds	J. T. Musgrave	4d.
470	The Curlew	Oliver King	4d.
471	Waken, lords and ladies	G. E. Louis	4d.
472	Tell me where is fancy bred	Pinsuti	3d.
473	Hymn to Cynthia	B. Tours	3d.
474	Two lovers	E. Hecht	4d.
475	'Tis twilight's holy hour	Clippingdale	3d.
476	Oh, I wish I were a swallow	Wagner	3d.
477	Slumber on, Baby dear	Oliver King	3d.
478	Allen-a-Dale	C. H. Lloyd	4d.
479	The sweet spring	F. E. Gladstone	3d.
480	Rustic coquette	F. Champneys	3d.
481	Pack clouds away	C. H. Lloyd	3d.
482	A chafin's wedding	L. Lewandowski	3d.
483	Joy in spring	J. Raff	3d.
484	Ave Maria	"	3d.
485	And then no more	"	3d.
486	This day, in wealth of light	"	3d.
487	Starlit is night-time	"	3d.
488	In the moonlight	"	3d.
489	Silent happiness	"	3d.
490	Snowdrops	"	3d.
491	May-day	"	3d.
492	Good-night from the Rhine	"	3d.
493	Evening	G. C. Martin	3d.
494	O, too cruel fair	W. S. Rockstro	4d.

## VOL. XVIII.

495	The Miller's wooing	... E. Fanning	6d.
496	When twilight dew	... J. L. Gregory	2d.
497	The East Indian	...	2d.
498	When at Corinna's eyes	C. H. Lloyd	3d.
499	I love my love...	... G. B. Allen	4d.
500	The Troubadour	... H. Leslie	4d.
501	The Lass of Richmond Hill	...	4d.
502	In this hour of softened	C. Pinsuti	4d.
503	The sea hath its pearls	...	4d.
504	Ye gallant men of England	E. Hecht	4d.
505	The Moorland Witch	... E. Hecht	4d.
506	It was a lover and his lass	J. Barnby	3d.
507	Come live with me Sir W. S. Bennett	...	4d.
508	Looking for Spring	... C. H. Lloyd	3d.
509	Tell me not, in mournful	C. Pinsuti	3d.
510	There is music by the River	...	3d.
511	O sunny beam	... R. Schumann	3d.
512	O red, red rose	...	3d.
513	Wanderer's Song	...	3d.
514	Evening Song	...	3d.
515	Ah! woe is me	... H. Lahee	4d.
516	Sweet evening hour	... S. Reay	3d.
517	Fair land, we greet thee	Ciro Pinsuti	4d.
518	Rise, Fair Goddess	... H. Smart	3d.
519	A garland for our fairest	J. L. Hatton	3d.
520	Around the maypole tripping	Hatton	3d.
521	The boatman's good night	F. Schira	3d.
522	The serenade	... J. Brahms	3d.
523	Vineta	...	3d.
524	The dirge of Dorthula	...	4d.
525	As I saw fair Clara	... F. Corder	3d.
526	Up! up! ye dames	... W. Bendall	3d.
527	If love be dead	... C. Wood	4d.
528	The Norse Queen's gift	... W. Hay	3d.
529	Cavalry Song	... C. A. Macrone	3d.
530	The winds that waft Vincent Wallace	2d.	
531	Corin for Cleora dying	...	3d.

## VOL. XVIII. (continued.)

532	Madeleine	J. L. Roedel	3d.
533	Earth, with its troubled voices	Costa	3d.
534	Music, when soft voices die	A. King	4d.
535	The days of long ago	B. Tours	3d.
536	The present; or, the bag of the bee	"	3d.
537	(Fly to my mistress) C. Carr Moseley	3d.	
538	The triumph of Victoria	J. Stainer	6d.
539	The three merry dwarfs	Mackenzie	4d.
540	Sleep, darling baby	Ricardo Mahlig	3d.
541	The rosy dawn creeps	C. H. Lloyd	4d.
542	If doughty deeds	C. Lee Williams	3d.
543	Radiant sister	Rosalind F. Ellicott	4d.
544	To Chloria, on her singing	Pringle	4d.
545	The blue-eyed lassie	F. Brandeis	2d.
546	Bonnie Bell	A. C. Mackenzie	2d.
547	Peace be around thee	R. F. Ellicott	3d.
548	O Mistress mine	H. MacCunn	2d.
549	There is a garden	"	3d.
550	It was a lass	"	3d.
551	How can a bird help singing?	"	3d.
552	In Spring time	Franz Abt	3d.
553	The Rover's Joy	"	2d.
554	Evening Song	"	2d.
555	The Flowers' review	"	3d.
556	The Rose in October	Wm. Robinson	3d.
557	The Hunters	W. W. Pearson	4d.
558	The Inconstants	R. Schumann	3d.
559	The heath rose	"	2d.
560	The Recruit	"	2d.
561	The Highland Lassie	"	3d.
562	Rattlin' roarin' Willie	"	2d.
563	The lovely Adelaide	Volslied	2d.
564	To the wood we'll go	"	3d.
565	The Douglas raid	O. Prescott	3d.
566	When the hunter's horn	J. Benedict	3d.
567	The Fountain	F. Schira	3d.
568	The three lays	J. L. Roedel	3d.
569	Airs of Summer	"	2d.
570	O'er the meadows tripp'd sweet	"	3d.
571	Kitty	Boyton Smith	3d.
572	When golden Autumn's smiling	"	3d.
573	The four jolly smiths	Marscher	3d.
574	Bells across the snow	Ch. Gounod	3d.
575	Simple flowers...	Franz Abt	2d.
576	When the day is dying	"	2d.
577	We'll go gleaming	"	2d.
578	Cynthia	W. A. Barrett	2d.
579	Kathleen Mavourneen	F. N. Crouch	3d.
580	A Battle Song	E. A. Sydenham	3d.
581	To a brother artist (toast, No. 2)	"	3d.
582	Upon a bank of roses	A. C. Mackenzie	3d.
583	Home, sweet home	Edward Land	14d.
584	Auld lang syne	"	14d.
585	Cherry Ripe	"	14d.
586	Bright Moon	John E. West	2d.
587	My love dwelt in a Northern land	"	2d.
588	To Morning	Edward Elgar	3d.
589	To Mary in Heaven	Ch. H. Lloyd	6d.
590	Phillis	G. J. Bennett	3d.
591	Rest	Ricardo Mahlig	3d.
592	Hope	Ch. H. Lloyd	3d.
593	Contentment	F. R. Müller	3d.
594	Sunshine on the sea	C. Vincent	4d.
595	Shall I compare thee	J. H. Parry	3d.
596	Here upon Hiellands	V. Gailard	3d.
597	Maiden fair	J. Haydn	3d.
598	Strike the lyre (S.A.T.B.)	T. Cooke	3d.
599	Songs of the River—	"	3d.
600	No. 2, Water-Lilies	F. H. Cowen	3d.
601	No. 3, Rowing	F. H. Cowen	3d.
602	No. 4, Resting	"	3d.
603	The dawn of spring	M. Watson	3d.
604	The broken flower	O. King	3d.
605	The hunt is up (S.A.T.B.)	J. L. Hatton	3d.
606	When golden day	A. C. Fisher	3d.
607	Full fathom five	C. Wood	2d.
608	The Hemlock tree	"	2d.
609	Cupid's lottery	Siegfried Jacoby	3d.
610	The Cavalier	C. Goodall	3d.
611	Wind that softly	E. A. Sydenham	2d.
612	'Tis here	Hermann Goetz	2d.
613	Longing	"	2d.
614	Good advice	"	3d.
615	Persevere	"	3d.
616	Faithfulness	"	2d.
617	Absence	"	2d.
618	Comfort	"	2d.
619	The little bird	E. A. Sydenham	3d.
620	Merrily fly the hours	"	3d.
621	Ring the joy-bells	"	3d.
622	As the ripples flow	"	2d.
623	The millmaids...	"	3d.
624	Winter	E. Duncan	3d.
625	Hunting song	"	3d.
626	Song and summer	A. H. Brewer	3d.
627	"Wassail"	A. M. Goodhart	3d.
628	The day that saw thy beauty rise	"	3d.
629	What though I have still	F. Corder (Wm. Jackson)	3d.
630	If I love will you doom me	"	3d.
631	Hail to the swallow (Gk. and Eng. words)	F. Corder (Wm. Jackson)	3d.
632	Serenade—Come forth	Macrone	6d.
633	"	"	6d.
634	"	"	6d.
635	"	"	6d.
636	"	"	6d.
637	"	"	6d.
638	"	"	6d.
639	"	"	6d.
640	"	"	6d.
641	"	"	6d.
642	"	"	6d.
643	"	"	6d.
644	"	"	6d.
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630	The fairy lover	A. W. Batson	2d.
631	Love's adieu	"	2d.
632	Love wakes	W. Noel Johnson	2d.
633	The despairing lover	A. W. Batson	

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*Henry Purcell*

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